EDL–1344

Art and Architecture of India (1556–1849)

Section – A

1. Architecture in the Mughal period.
2. Study of major structures in Delhi and Agra.
3. Introduction to the planning principles of cities during the Mughal period.
4. Analysis of tombs, mosques, forts, and palaces made during the Mughal era.

Section – B

1. Mughal School of Painting under Akbar and Jahangir.
2. Sufi Dargahs.
3. Nizamuddin Auliya at Delhi.

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Section – C

1. Development of Sikh architecture in Punjab.
2. Introduction to the planning of cities during the Guru period.
3. Study of various structures and their elements.

Section – D

i) Murals and Miniatures of the Punjab plains – Lahore, Patiala, Amritsar.
ii) Sikh painting – Bhai Ram Singh.

ACKNOWLEDGEMENT

I express my sincere gratitude to all those who directly or indirectly contributed to the preparation of this compiled study guide on **Art & Architecture of India (1556–1849)**.

I am especially thankful to my teachers for their lectures and guidance, which greatly assisted me in understanding the subject. This study guide has been prepared mainly on the basis of classroom learning, personal understanding, and carefully reviewed AI-assisted resources, organized and presented in a simple, learner-friendly, and examination-oriented manner.

It is hoped that this compilation will be useful not only for students of History and related disciplines but also for teachers, competitive examination aspirants, and all interested learners seeking a concise introduction to the subject.

Compiled and Prepared by
Simanchala Sarab

DISCLAIMER

This study guide on **Art & Architecture of India (1556–1849)** is intended solely for educational, revision, and examination purposes. The content is based primarily on classroom lectures, personal understanding, and carefully reviewed AI-assisted resources.

Every effort has been made to ensure accuracy; however, errors or omissions may remain. Readers are encouraged to consult teachers, prescribed syllabi, and authentic academic sources for further study and verification.

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Views of Satish Chandra

- Viewed Mughal architecture as a **symbol of imperial power and centralized authority**.
- He connected architecture with Mughal political ideology.
- According to him, grand buildings like the Taj Mahal and Red Fort symbolized royal legitimacy.

👉 *Focus:* Political and imperial dimension.

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🕌 Mughal Architecture in India

Concept and Definition of Mughal Architecture

Mughal architecture refers to the imperial building style developed under the Mughal Empire (16th–18th centuries), characterized by a synthesis of Persian, Timurid (Central Asian), Islamic, and Indian architectural traditions. It is known for symmetry, monumental scale, domes, arches, gardens, and decorative refinement.

🔵 **Source:** Encyclopaedia Britannica – Mughal Architecture
https://www.britannica.com/art/Mughal-architecture ↗

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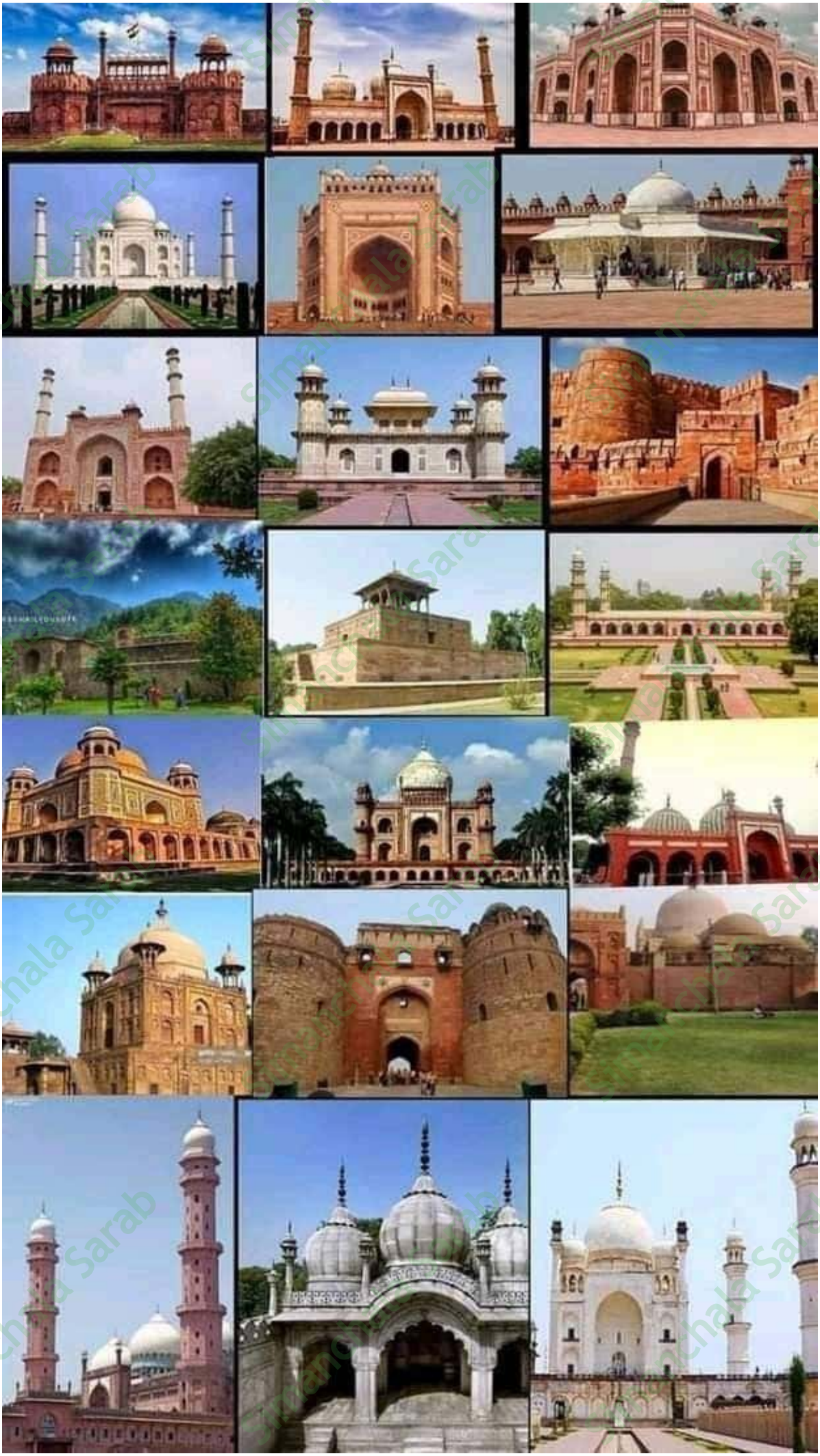

2️⃣ Historical Context: Why Did Mughal Architecture Develop?

The Mughal rulers used architecture as:

- A symbol of imperial authority
- A representation of divine kingship
- A demonstration of political stability
- A visual expression of cultural integration

According to Britannica, Mughal buildings were designed not only for utility but also to reflect royal grandeur and centralized power.

🔵 **Source:** Encyclopaedia Britannica – Mughal Architecture
https://www.britannica.com/art/Mughal-architecture ↗

The empire began in 1526 under Babur, who introduced Persian garden concepts into India.

🔵 **Source:** Encyclopaedia Britannica – Babur
https://www.britannica.com/biography/Babur ↗

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3️⃣ Architectural Planning and Structural Principles

(A) Symmetry and Axial Planning

One of the most important characteristics of Mughal architecture is strict symmetry and balanced proportion, especially visible in tomb architecture.

🔵 **Source:** UNESCO – Taj Mahal (description section)
https://whc.unesco.org/en/list/252/ ↗

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(B) The Dome and Structural Innovation

The Mughal double-dome technique allowed:

- Greater internal height
- Monumental external appearance
- Structural balance

🔵 **Source:** Encyclopaedia Britannica – Mughal Architecture
https://www.britannica.com/art/Mughal-architecture ↗

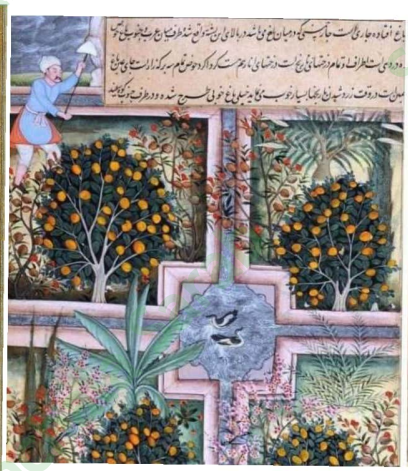
(C) Charbagh Garden System

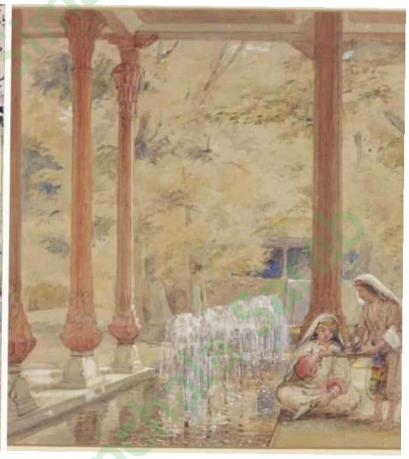
The Charbagh (four-part garden) plan symbolized the Islamic idea of paradise, divided by water channels into four quadrants.

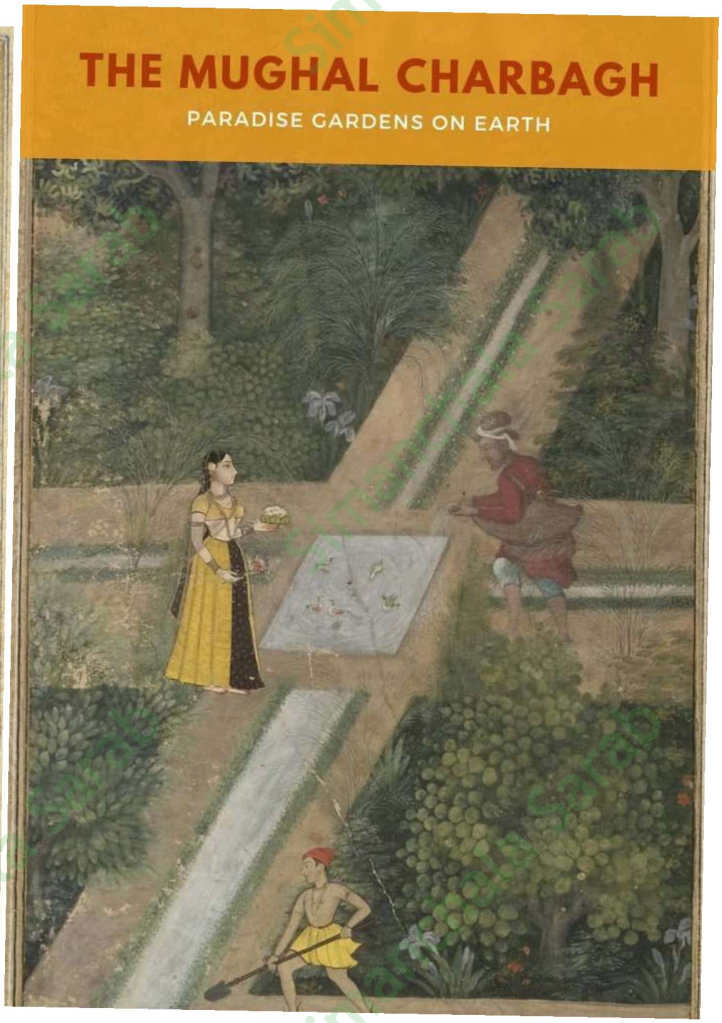
🔵 **Source:** Encyclopaedia Britannica – Mughal Garden
https://www.britannica.com/art/Mughal-garden ↗

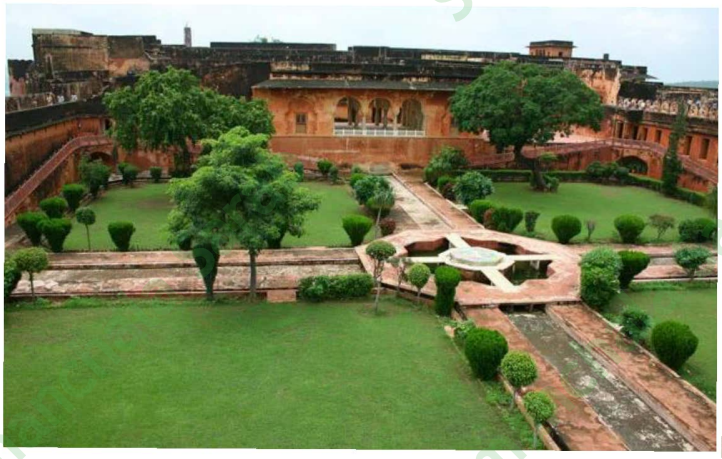
UNESCO also explains this paradise symbolism in the planning of Humayun's Tomb and the Taj Mahal.

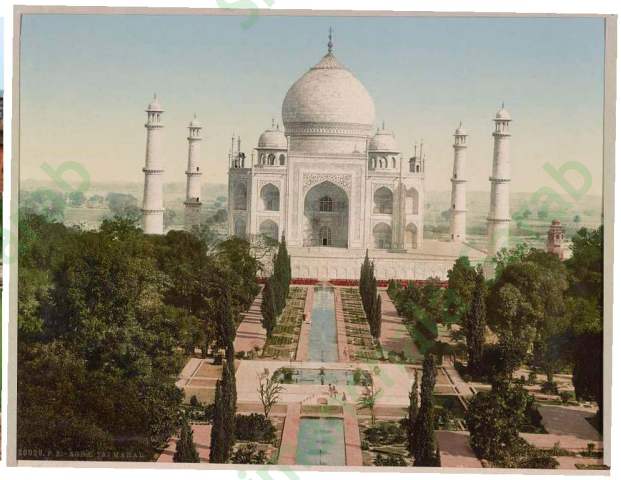
🔵 **Source:** UNESCO – Humayun's Tomb
https://whc.unesco.org/en/list/232/ ↗






THE MUGHAL CHARBAGH
PARADISE GARDENS ON EARTH





4️⃣ Materials and Decorative Techniques

(A) Use of Materials

- Red sandstone during Akbar’s reign
- Extensive use of white marble during Shah Jahan’s reign

🔵 **Source:** Encyclopaedia Britannica – Mughal Architecture
https://www.britannica.com/art/Mughal-architecture ↗

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(B) Decorative Ornamentation

Major decorative techniques included:

- Pietra dura (stone inlay work)
- Calligraphy of Quranic verses
- Geometric and floral patterns
- Jali (perforated screens)

These decorative forms reached their peak in the Taj Mahal.

🔵 **Source:** UNESCO – Taj Mahal
https://whc.unesco.org/en/list/252/ ↗

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Evolution of Mughal Architecture in India

Mughal architecture developed between the **16th–18th centuries** under different Mughal emperors.
It gradually evolved from **simple garden buildings → massive sandstone structures → elegant marble monuments**.

It combined:

- Persian style (Iran)
- Central Asian traditions
- Indian Hindu & Rajput elements

👉 This cultural mixture is called **Indo-Islamic Architecture**.

📘 Source:
🔵 Introduction to Mughal Architecture (Indian Culture Portal – Govt. of India)↗

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1. Babur (1526–1530) — Introduction of Garden Architecture

Babur loved gardens of Central Asia.
Instead of forts or palaces, he focused on **planned gardens**.

Important Concept: *Charbagh*

Charbagh = Four-part garden divided by water channels

👉 Symbolized **Islamic idea of paradise**.

Example

- Aram Bagh

Simple Explanation

- Straight pathways → order & symmetry
- Flowing water → cooling effect in hot India
- Nature + architecture combined

📘 Source:
🔵 Mughal Gardens and Charbagh Planning – UNESCO Cultural Landscape Explanation↗

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2. Humayun (1530–1556) — Beginning of Mughal Tomb Architecture

Real architectural development started after Humayun.

Example

- Humayun's Tomb

Key Features Explained

✅ **Garden Tomb**
→ Tomb placed inside a planned garden.

✅ **Double Dome** → Inner dome for interior beauty
→ Outer dome for grand outside height.

✅ **Red Sandstone** → Strong stone easily available in North India.

👉 This monument later became the **model of Taj Mahal**.

📘 Authentic Source:
🔵 Humayun's Tomb – Architectural Significance (UNESCO World Heritage Centre)↗

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3. Akbar (1556–1605) — Fusion & Experimentation Stage

Emperor **Akbar** promoted cultural unity and religious tolerance; therefore Mughal architecture during his reign developed as a **fusion of Indian and Islamic architectural traditions**.

Major Monument — Fatehpur Sikri

Fatehpur Sikri, built by Akbar, represents the finest example of architectural experimentation and cultural synthesis in Mughal architecture.

Features & material used

✅ **Red Sandstone Buildings** → Strong and durable material used for massive imperial constructions and suitable for Indian climatic conditions.

✅ **Trabeate Style** → Roof supported by pillars and beams, derived from **Hindu temple architectural tradition**.

✅ **Arcuate Style** → Use of arches, vaults, and domes influenced by **Islamic architectural tradition**.

✅ **Arcuate Style** → Use of arches, vaults, and domes influenced by **Islamic architectural tradition**.

👉 Akbar combined **Indian (Trabeate)** and **Islamic (Arcuate)** construction systems, creating a new Mughal architectural identity.

Extra Historical Fact

Fatehpur Sikri became the **first planned Mughal capital city (1571–1573)** and displayed a remarkable blend of indigenous and Persian architectural styles.

📘 **Source (Active Official Link):**
🔵 Fatehpur Sikri – UNESCO World Heritage Centre↗

4. Jahangir (1605–1627) — Decoration & Refinement

Architecture became less massive but more artistic.

Monument

- Tomb of Itimad-ud-Daulah

Important Terms Explained

✅ **Pietra Dura** → Precious stones fixed into marble designs.

✅ **Use of White Marble** → Shift from heavy red stone to elegance.

👉 Called **"Baby Taj"** because it inspired later marble buildings.

📘 Source:
🔵 Architectural Transition of Itimad-ud-Daulah Tomb (Times of India Heritage Feature)↗

5. Shah Jahan (1628–1658) — Golden Age of Mughal Architecture

This period represents **maximum perfection**.

Greatest Example

- Taj Mahal

Features Explained Simply

✅ **Symmetry** → Both sides perfectly identical.

✅ **Bulbous Dome** → Round swelling dome giving majestic look.

✅ **Minarets** → Tall towers around monument for balance.

✅ **Marble Inlay Work** → Stones like jade, lapis lazuli fixed into marble.

Extra Fact: Built between **1631–1648** by Shah Jahan in memory of Mumtaz Mahal.

📘 Authentic Source:
🔵 Taj Mahal – Official UNESCO World Heritage Description↗

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5. Shah Jahan (1628–1658) — Golden Age of Mughal Architecture

The reign of **Shah Jahan** represents the **Golden Age and highest stage of perfection in Mughal architecture**, characterized by refinement in symmetry, proportion, decoration, and extensive use of white marble. Architecture during this period reflected imperial grandeur, artistic maturity, and advanced engineering skills.

Major Architectural Monuments:

✅ **Taj Mahal (Agra)** — Mausoleum built in memory of Mumtaz Mahal and the finest example of Mughal architectural perfection.

✅ **Red Fort (Shahjahanabad, Delhi)** — Magnificent imperial palace-fort representing political authority and planned urban architecture.

✅ **Jama Masjid (Delhi)** — One of the largest mosques in India symbolizing religious grandeur.

✅ **Moti Masjid (Agra Fort)** — Beautiful marble mosque known for purity, elegance, and simplicity.

✅ **Shalimar Gardens (Lahore)** — Mughal garden developed on Persian *Charbagh* planning showing landscape architecture.

Architectural Features (Simple Explanation):

✅ **Perfect Symmetry** → Structures designed equally on both sides creating visual harmony and balance.

✅ **Bulbous Dome** → Large swollen domes providing majestic appearance and skyline dominance.

✅ **Slender Minarets** → Tall towers placed for structural balance and aesthetic beauty.

✅ **Extensive Use of White Marble** → Symbol of luxury, refinement, and imperial prestige.

✅ **Pietra Dura (Marble Inlay Work)** → Precious stones such as jade and lapis lazuli embedded into marble forming floral and geometric designs.

Historical Significance:

Architecture under Shah Jahan emphasized **beauty, elegance, and decorative perfection**, marking the climax of Mughal architectural development.

📘 **Authentic Sources (UNESCO World Heritage Centre):**

🔵 https://whc.unesco.org/en/list/252/↗

🔵 https://whc.unesco.org/en/list/231/↗

6. Aurangzeb (1658–1707) — Decline Phase of Mughal Architecture

The reign of **Aurangzeb** represents the **declining phase of Mughal architecture**. Continuous military campaigns, expansion of the empire, and financial pressure reduced royal expenditure on grand constructions. Consequently, architecture during this period became simpler, less decorative, and more religious in character compared to earlier Mughal rulers.

Major Architectural Examples:

✅ **Badshahi Mosque (Lahore)** — One of the largest Mughal mosques reflecting religious grandeur rather than imperial luxury.

✅ **Moti Masjid (Red Fort, Delhi)** — Small private mosque built for personal worship, showing simplicity and restraint in design.

✅ **Bibi Ka Maqbara (Aurangabad)** — Tomb built in memory of Dilras Banu Begum, often called the "Deccan Taj," constructed with limited resources and reduced ornamentation.

Architectural Characteristics (Simple Explanation):

✅ **Architectural Simplicity** → Decrease in decoration and artistic richness compared to Shah Jahan's period.

✅ **Limited Use of Marble** → Increased use of plaster and local stone instead of expensive white marble.

✅ **Religious Orientation** → Greater focus on mosque construction rather than palaces or pleasure buildings.

✅ **Reduced Imperial Patronage** → Economic strain due to continuous wars resulted in smaller and less elaborate structures.

Historical Significance:

Aurangzeb's architectural policy shows a transition from **imperial magnificence to functional and religious architecture**, indicating the gradual decline of Mughal artistic prosperity.

📘 **Authentic Source:**

🔵 https://www.britannica.com/art/Mughal-architecture↗

As Per the New CHSE Syllabus

+2

History of India

Second Year

HARIHAR PANDA

KALYANI

MUGHAL ARCHITECTURE

The Mughal age is famous for the growth and culmination of Indo-Islamic architecture. Although during the early days of the Mughals, Babur and Humayun could not contribute for the growth of architecture and painting. Right from the days of Akbar began the architectural development of the Mughals which reached the climax with Shah Jahan's Taj Mahal.

Babur

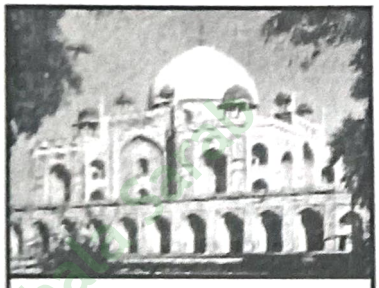
Early Mughal Architecture :

Babur's reign was very short. Out of the surviving architecture of his time **Kabuli Bagh** at Panipat and **Jama Masjid** at Sambhal in Uttar Pradesh are important. Only one **mosque** during the period of Humayun stands at **Fatehbad.** However these architectures did not attain refinement. The remains of a mosque supurd Gaha at Agra also belonged to the period of Babur

Architecture during Akbar :

Akbar showed patronage to architecture. Mughal architecture took a turn with him. The following architecture belonged to the period of Akbar.

Humayun's Tomb :


Humayun's Tomb

It was built in Delhi in 1565. Red stand stone and marbles were used in it. It was planned by Miraj Mirza Ghiyas. It was a high terrace and its sides were arched. Each arch way opens into a room. The interior of the tomb building has a number of compartments. Its marble decoration is unique. It stands magnificently in a garden like enclosure.

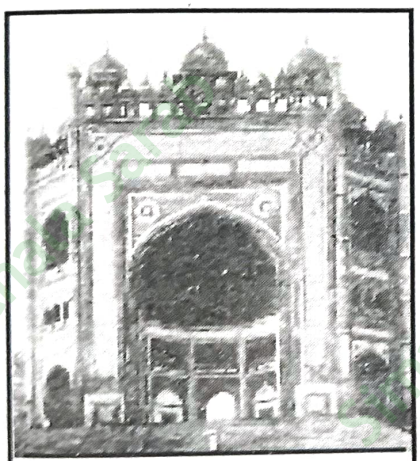
Agra Fort :

Akbar's love for architecture was reflected in the building of **Agra fort**. It took eight years (1565-1572 A.D.) for its completion under the supervision of Kasim Khan, Akbar's Commander-in-Chief. The fort is an irregular semi-circle in its outer line. It is surrounded by two massive walls of concrete and rubble faced with huge blocks of fine dressed red sandstone. The height of the outer wall is 40 feet and inner, 70 feet. It had 500 building structure, Shah Jahan has added some prominent buildings like **Diwan-i-Aam, Diwan-i-Khas** and **Moti Masjid** in marble to it. Samsher Khan's tomb at Agra also belonged to this period.

Agra Fort

Fatehpur Sikri :

Fatehpur Sikri, 42 kilometres to the west of Agra, witnessed the most spectacular building activities by Akbar. The buildings at Fatepur Sikri can be classified into two types religious and secular. Among some religious buildings famous are **Ibadat Khana, Tomb of Saikh Salim Chisti** and **Mausoleum of Islam Khan.** The secular buildings of that place included **Diwan-i-Aam, Diwan-i-Khas and Jodhabai Palace, Panch Mahal, Palace of Mariam Makani, Khwab Ghar** (House of Dreams), **Birbal Mahal** and **Buland Darwaza.** Akbar had built Buland Darwaza, the magnificent gate in order to commemorate his victory over Gujrat in 1569 A.D.

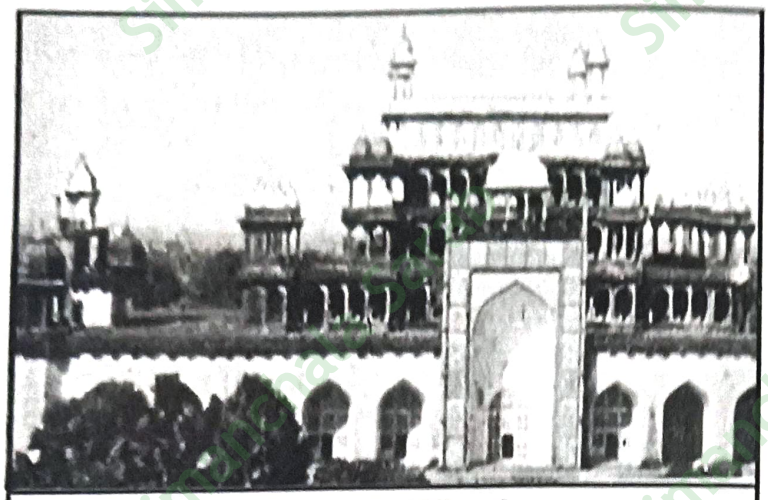


Buland Darwaza

Panch Mahal

Architecture during Jahangir :

Architecture did not develop much during Jahangir's reign. During his time two impressive buildings were built. Those were **Akbar's tomb** at Sikandara near Agra and the **tomb of Itamad-ud-Daullah** (built by Nurjahan) at Agra. These two monuments were built with red sandstone and white marbles. Jahangir also built **Sahadara** town.



Akbar's tomb at Sikandara

Architecture during Shah Jahan's time :

Shah Jahan

The reign of Shah jahan is regarded as the 'Golden Age' of the Mughals. The following architectures bear testimony to it.

Red Fort :

The Red Fort was built in the new capital city, Shahjahanabad in Delhi after transfer of Capital in 1638. It is an imposing structure with encircling massive walls, broken at intervals by boldly projecting bastions topped by domed kiosks. It has two gigantic gateways known as **Delhi Gate** and **Lahore Gate.**

Diwan-i-Khas :

Diwan-i-Khas (the Jewel House) is the most richly ornamented and embellished structure inside the red fort. In this hall artmanship of the highest order marks the most excellent decorations in different style. Diwan-i-Khas contained **Takht-i-Tau** (the Peacock throne) which was the chief attraction of the hall. A poem of Amir Khusru was inscribed on the walls of Diwan-i-Khas which read :–

"Agar Firdaus bar ru i zamin ast
Hamin ast O' hamin ast O' hamin ast."

It means :—

"If there is a paradise on earth
It is this, it is this, it is this."

Diwan-i-Aam :

Another notable building inside the Red Fort was **Diwan-i-Aam** (Hall of Public Audience) situated next to **Naubat** (Drum House). It has an impressive facade of nine openings of enraged arches. A marble canopy covered by 'Bengal' roof over the Emperor's throne is at the back. There are beautiful panels at the back of the canopy of the wall. The hall looked marvellous.

Other Structures :

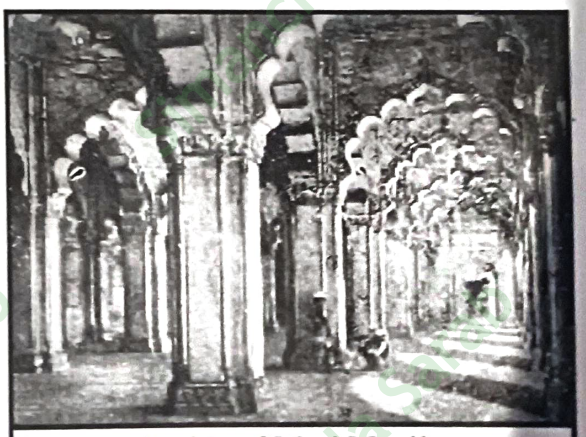
Inside the fort, there are other structures. Famous among them are **Mumtaz Mahal, Rang Mahal, Khas Mahal, Musamman Burj, Hamam, Moti Masjid,** (built for the memory of Shajahan's daughter Jahangira) **Jama Masjid, Wazir Khan Masjid** etc. All these structures bear testimony to the progressive architecture of Shah jahan's period.

Taj Mahal :

The architectural splendor during Shah Jahan's time was reflected in **Taj Mahal**. It was built in memory of Arjumand Banu Begum (Mumtaz Mahal), the Empress of Shah Jahan. It has been variously described as "Dream in Marble", "An epic in itself" and the "the tear-drop" etc. Ustad Ahmed Lahori designed it and under his guidance, Taj Mahal was completed.

Taj Mahal

The marble platform of Taj Mahal measures 313 feet square with a height of 22 feet from the garden level. From the four corners of the plinth raise four minarets with a graceful dome at the top of each minaret. The building is 200 feet in height from he garden level. The monument is divided into two parts of equal height – the lower with massive facades, the upper with its 'Soaring milk-white' dome. Flowers, trees, pitches and other patterns are profusely sued in its body. The interior is equally elegant, balanced and beautiful. The graves are in he depth of the platform. The chamber above it is an octagonal structure with two storyed apartment at each angle linked with passages. This massive structure is surrounded with beautiful gardens, fountains and pools. Shah Jahan also built **Shis Mahal** at Agra.



Inside of Moti Masjit

Architecture during Aurangzeb :

Aurangzeb was an orthodox Sunni. Still he built **Rabiya-ud-Durrani** mosque for his Queen at Aurangabad. He also built **Badshahi** mosque at Lahore. He built a mosque on the courtyard of Biswanath temple at Banaras. He also built another mosque in the courtyard of Keshabdev temple. He also built a mosque during his life time for himself at

Aurangabad. During his time **Gol Gambuj** was built at Bijapur in the memory of Sultan Muhammad Adil Shah.

Thus the architecture during the Mughals was a splendor in marble and sand stones. Akbar and Shah Jahan have left their indelible imprint through their architecture which had made the Mughal rule great in India.

MUGHAL PAINTING

The Mughal Painting occupies a unique place in the gamout of world painting. It was a novel blend of Persian and Indian elements. Although it took a concrete shape during the reign of Akbar, it bloomed fully during the time of Jahangir.

Painting during Babur :

Babur was a lover of Painting. He had brought many paintings ot India from Farghana. He was a lover of nature. Variety of flowers, flowing brooks, trees ladden with fruits etc. were his favourite paintings. So, he was rightly called as the **Introducer of Painting'** during the Mughal period.

Painting during Humayun :

Like father Babur, Humayun also loved painting. He brought Mir Sayed Ali and Khwaja Abdus Samad, the two famous painters from Persia. They published the Book **Hastan-i-Hamir Hamza** in twelve volumes with paintings. Many Indian Painters were also associated with this work.

Painting during Akbar :

Akbar was a great lover of Painting. **Dastan-i-Amir Hamza** (Romance of Amir Hamza) came out first from the Mughal studio which contained 12 unstitched foils with more than 1400 individual paintings on cloth. The paintings of Akbar's time took theme from all walks of life. Fresco Paintings of Ajanta style was also made during this period. The themes like fighting by riding on elephants, stories from **Ramayana,** Nala Damayanti episode, market place, life size portrait of persons, court themes were depicted in paintings of that period. Hindu painters of the time were Daswanth, Baswan, Keso, Lal, Mukund and Harivamsa. On burnished paper, preliminary drawing was made on red ink which after correction was painted in black. Then the sheet was coated with thin while pigment and finally gold was placed whenever necessary. Thus, 'the Mughal School of Painting' began during the period of Akbar.

Paintings during Jahangir :

Jahangir was a great patron of painting. During his reign the Persian and Indian style were completely fused. Deep colour was used in painting. The Chinar trees of Kashmir were

painted by artists with sparking colours. They also painted the pomp and splendor of the court. Everything of his empire – elephants, women, birds, trees, soldiers, common men, generals, slaves were painted during that period. In due course of time, these paintings helped a lot for the reconstruction of the history of that period. **Calligraphy** was also cultivated during that period. Jahangir patronized artists like Abul Hasan, Farruk Beg, Nadir, Murad, Bishan Dass, Keshab, Madhab, Tulsi and many others. Infact, Mughal painting reached the zenith during the reign of Shah Jahan.

Bird's painting during Jahangir

Painting during Shah Jahan :

Although Shah jahan was a lover of painting, he devoted much of his time for the growth of architecture. Painting during that period lacked quality. The painters had chosen indoor themes for painting during that period. Muhammad Qadir, Mir Hasan, Chintamani and Chitra were famous painters of this period. Saha Jahan's son Dara was a great painter.

Shah Jahan in Painting

Painting during Aurangzeb :

Aurungzeb was a bigot. So, painting did not develop during his period. He destroyed many paintings. Still then, the rulers of Mysore, Hyderabad Bengala and Lucknow enemraged painting. However, painting declined during Aurangzeb.

The Mughal Paintings were marvellous. These paintings were known as 'Miniature Paintings'. The paintings depicted court scene, scene of country yard, trees, animals, birds etc. In fact the Mughal Paintings are the rich treasures of India.

🕌 MUGHAL ARCHITECTURE

(As per CHSE History of India – Harihar Panda, Kalyani Publication)

Introduction

- During the early Mughal period, **Babur and Humayun could not contribute much** to architecture and painting.
- The Mughal period became famous for the **growth and culmination of Indo-Islamic architecture**.
- Architectural development **started from Akbar' s reign**.
- It reached its **climax during Shah Jahan**, especially through the construction of the **Taj Mahal**.

EARLY MUGHAL ARCHITECTURE

Babur

- Babur's reign was very short.
- Important surviving buildings:
  - **Kabuli Bagh** at Panipat
  - **Jama Masjid** at Sambhal (Uttar Pradesh)
- Remains of a mosque called **Supurd Gaha** at Agra also belong to Babur's period.
- These buildings **did not attain refinement**.

Humayun

- Only **one mosque at Fatehabad** survives from his period.
- Architectural development remained limited.

ARCHITECTURE DURING AKBAR

Akbar greatly patronised architecture and Mughal architecture took a new turn.

Humayun's Tomb

- Built at **Delhi in 1565**.
- Materials used:
  - Red sandstone
  - Marble
- Planned by **Mirak Mirza Ghiyas**.
- Built on a **high terrace**.
- All sides contain **arched openings**.
- Each arch opens into rooms.
- Interior contains many compartments.
- Marble decoration is unique.
- Located inside a **garden enclosure**.

Agra Fort

- Built between **1565–1572 A.D.**
- Constructed under supervision of **Kasim Khan**, Commander-in-Chief of Akbar.
- Took **eight years** to complete.
- Shape: **Irregular semi-circle**.
- Surrounded by **two massive walls**:
  - Outer wall height — 40 feet
  - Inner wall height — 70 feet
- Made of concrete and rubble faced with dressed red sandstone.
- Originally contained **about 500 structures**.

Additions by Shah Jahan:

- Diwan-i-Aam
- Diwan-i-Khas
- Moti Masjid (in marble)
- **Samsher Khan's Tomb** at Agra also belongs to Akbar's period.

Fatehpur Sikri

Located **42 km west of Agra**.

Buildings classified into:

Religious Buildings

- Ibadat Khana
- Tomb of Shaikh Salim Chishti
- Mausoleum of Islam Khan

Secular Buildings

- Diwan-i-Aam
- Diwan-i-Khas
- Jodhabai Palace
- Panch Mahal
- Palace of Mariam Makani
- Khwab Ghar (House of Dreams)
- Birbal Mahal

Buland Darwaza

- Built to commemorate Akbar's **victory over Gujarat in 1569 A.D.**

ARCHITECTURE DURING JAHANGIR

Architectural development was limited.

Important Buildings:

- **Akbar's Tomb** at Sikandara near Agra
- **Tomb of Itamad-ud-Daullah** at Agra (built by Nur Jahan)
- Built using:
  - Red sandstone
  - White marble
- Jahangir also built **Sahadara town**.

ARCHITECTURE DURING SHAH JAHAN

👉 Considered the **Golden Age of Mughal Architecture**

Red Fort

- Built in **Shahjahanabad (Delhi)** after capital transfer in **1638**.
- Massive surrounding walls.
- Walls broken by projecting bastions topped with domed kiosks.

Main Gates:

- Delhi Gate
- Lahore Gate

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Diwan-i-Khas

- Most richly ornamented structure inside Red Fort.
- Contained **Takht-i-Tau (Peacock Throne)**.
- Inscription of Amir Khusru:

> Agar Firdaus bar ru-i-zamin ast
> Hamin ast-o-hamin ast-o-hamin ast.

Meaning:

> If there is paradise on earth, it is this.

Diwan-i-Aam

- Situated near **Naubat (Drum House)**.
- Has façade of **nine arched openings**.
- Marble canopy over Emperor's throne.
- Bengal-style roof.
- Decorative panels behind throne.

Other Structures inside Red Fort

- Mumtaz Mahal
- Rang Mahal
- Khas Mahal
- Musamman Burj
- Hamam
- Moti Masjid (built in memory of Shah Jahan's daughter Jahangira)
- Jama Masjid
- Wazir Khan Masjid

These buildings show architectural progress of Shah Jahan's period.

Taj Mahal

Built in memory of **Arjumand Banu Begum (Mumtaz Mahal)**.

Designed by:

Ustad Ahmad Lahori

Description:

- Called:
  - Dream in Marble
  - An Epic in Itself
  - Tear-Drop
- Marble platform:
  - 313 ft square
  - 22 ft high
- Four minarets rise from corners.
- Total height: **200 ft**.

- Divided into two equal parts:
  - Lower massive façade
  - Upper milk-white dome
- Floral and decorative patterns used.
- Interior elegant and balanced.
- Graves located deep inside platform.
- Upper chamber octagonal.
- Two-storied apartments connected by passages.
- Surrounded by gardens, pools and fountains.

Shah Jahan also built **Shish Mahal at Agra**.

ARCHITECTURE DURING AURANGZEB

- Orthodox Sunni ruler.
- Architecture declined.

Buildings:

- Rabiya-ud-Durrani Mosque at Aurangabad
- Badshahi Mosque at Lahore
- Mosque in courtyard of Vishwanath Temple (Banaras)
- Mosque in courtyard of Keshabdev Temple
- Personal mosque at Aurangabad

During his period:

- **Gol Gumbaz** built at Bijapur in memory of Sultan Muhammad Adil Shah.

✅ Mughal architecture became famous for splendour in marble and sandstone.
✅ Akbar and Shah Jahan left permanent architectural achievements.

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🎨 MUGHAL PAINTING

- Unique position in world painting.
- Blend of **Persian and Indian elements**.
- Took concrete shape under **Akbar**.
- Fully bloomed during **Jahangir**.

Painting under Babur

- Lover of painting and nature.
- Brought paintings from **Farghana**.
- Themes:
  - Flowers
  - Brooks
  - Fruit trees
- Known as **Introducer of Mughal Painting**.

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Painting under Humayun

- Invited Persian painters:
  - Mir Sayed Ali
  - Khwaja Abdus Samad
- Illustrated **Dastan-i-Amir Hamza** in 12 volumes.
- Indian painters also participated.

Painting under Akbar

- Mughal studio produced **Dastan-i-Amir Hamza** with:
  - 12 unstitched folios
  - More than 1400 paintings on cloth.

Themes:

- Elephant fights
- Ramayana stories
- Nala-Damayanti
- Market scenes
- Court life
- Portraits

Hindu Painters:

- Daswanth
- Baswan
- Keso
- Lal
- Mukund
- Harivamsa

Technique:

- Red ink drawing
- Black painting
- White pigment coating
- Gold decoration

👉 Mughal School of Painting began.

Painting under Jahangir

- Persian and Indian styles fully fused.
- Deep colours used.
- Kashmir Chinar trees painted beautifully.
- Court pomp depicted.

Subjects included:

- Elephants
- Women
- Birds
- Soldiers
- Common people
- Generals
- Slaves

Paintings help reconstruct history.

Artists:

- Abul Hasan
- Farruk Beg
- Nadir
- Murad
- Bishan Dass
- Keshab
- Madhab
- Tulsi

Calligraphy also developed.

Painting under Shah Jahan

- Focus shifted toward architecture.
- Painting quality declined.
- Indoor themes preferred.

Painters:

- Muhammad Qadir
- Mir Hasan
- Chintamani
- Chitra

Prince **Dara Shikoh** was a great painter.

Painting under Aurangzeb

- Opposed painting.
- Destroyed many paintings.
- Painting declined.

But survived in:

- Mysore
- Hyderabad
- Bengal
- Lucknow

Features of Mughal Paintings

- Miniature paintings.
- Court scenes.
- Courtyard life.
- Trees, animals and birds.

✅ Mughal paintings remain rich artistic treasures of India.

Major Mughal Architectural Structures in Delhi and Agra

(Introduction & Historical Background)

- Mughal architecture represents a synthesis of **political authority, cultural interaction and artistic excellence** in medieval India.
- Mughal rulers used architecture as a means to express imperial legitimacy and administrative power.
- Among all Mughal cities, **Agra and Delhi emerged as the principal architectural centres**.
- **Agra** reflects the formative and experimental phase of Mughal architecture.
- **Delhi** represents the mature and classical phase of Mughal imperial architecture.
- The architectural development of these cities shows the gradual evolution of Mughal political strength and artistic refinement.

📘 Source:

🔵

https://www.britannica.com/art/Mughal-architecture↗

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Major Mughal Architectural Structures in Agra (Development Phase)

1. Agra Fort

Built mainly by Akbar.

- Constructed using **red sandstone**.
- Functioned as military fort, palace and administrative centre.
- Massive walls show emphasis on defence and political consolidation.

✅ Architectural Meaning: Red sandstone symbolised power and durability of a newly established empire.

📘 Source:
🔵
https://www.britannica.com/place/Agra-Fort↗

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2. Fatehpur Sikri

Planned imperial city established by Akbar.

- First example of systematic Mughal town planning.
- Combination of Hindu pillar designs and Islamic arches.
- Includes Buland Darwaza and Diwan-i-Khas.

✅ Historical Importance: Represents experimentation and cultural integration.

📘 Source:
🔵 https://whc.unesco.org/en/list/255↗

3. Taj Mahal

Constructed by Shah Jahan.

- Built completely in white marble.
- Perfect symmetry and garden planning.
- Famous for **pietra dura** (stone inlay decoration).

✅ Architectural Meaning: Represents climax of Mughal artistic refinement.

📘 Source:
🔵 https://whc.unesco.org/en/list/252↗

Major Mughal Architectural Structures in Delhi (Maturity Phase)

1. Red Fort (Lal Qila)

- Constructed when Delhi became imperial capital.
- Combination of defence structure and royal residence.
- Contains Diwan-i-Aam and Diwan-i-Khas.

✅ Architectural Feature: Shift from military architecture to ceremonial imperial architecture.

📘 Source:
🔵 https://whc.unesco.org/en/list/231↗

2. Jama Masjid

- One of the largest mosques in India.
- Built using marble and red sandstone.
- Large courtyard reflects religious authority of Mughal emperor.

✅ Historical Meaning: Shows connection between political power and religion.

📘 Source:
🔵
https://www.britannica.com/topic/Jama-Masjid-mosque-Delhi-India↗

3. Humayun’s Tomb

Built during reign of Humayun.

- First garden-tomb in India.
- Introduction of Persian **Charbagh** garden system.

✅ Architectural Importance: Foundation model later perfected in Taj Mahal.

📘 Source:
🔵 https://whc.unesco.org/en/list/232↗

Analytical Comparison: Agra vs Delhi Architecture

1. Historical Development

- Agra monuments belong to empire-building phase.
- Delhi monuments belong to imperial maturity phase.

👉 Agra = Establishment
👉 Delhi = Consolidation & Glory

2. Building Material

- Agra → Mainly red sandstone (strength).
- Delhi → Increased use of marble (elegance).

👉 Evolution from strength to beauty.

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3. Political Symbolism

- Agra structures show need for defence.
- Delhi structures project absolute monarchy and imperial confidence.

4. Functional Difference

- Agra: Military + residential purpose.
- Delhi: Ceremonial + administrative grandeur.

5. Artistic Development

- Agra shows experimentation.
- Delhi shows perfection and symmetry.

📘 Source:
🔵 https://www.intach.org/heritage-academy↗

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Historical & Architectural Conclusion

The architectural transition from Agra to Delhi reflects the complete evolution of Mughal civilisation in India.

- Early Mughal rulers focused on stability and defence.
- Later rulers emphasised beauty, symmetry and imperial ideology.
- Mughal architecture became a symbol of cultural synthesis between Indian and Islamic traditions.

⭐

> The movement of Mughal architectural activity from Agra to Delhi represents not merely a change of capital but the transformation of Mughal power from consolidation to cultural and artistic supremacy.

📘 Final Reference:
🔵 https://www.britannica.com/place/Delhi ↗

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Analysis of Tombs, Mosques, Forts and Palaces during the Mughal Era

Introduction

Mughal architecture represents one of the most advanced phases of architectural development in medieval India. Between the 16th and 18th centuries, Mughal rulers transformed architecture into an instrument of **political authority, religious expression and cultural synthesis**.

Unlike earlier Sultanate constructions, Mughal buildings combined:

- Persian planning,
- Central Asian traditions,
- Indigenous Indian craftsmanship.

Mughal constructions may be analytically studied under four major categories:

- Tombs
- Mosques
- Forts
- Palaces

Each category reflects a different dimension of Mughal ideology and governance.

📘 Source:
🔵
https://www.britannica.com/art/Mughal-architecture↗

I. Analytical Study of Mughal Tomb Architecture

Historical Purpose

Tombs were not merely burial places but symbols of **eternal kingship and divine legitimacy**.

Mughals believed the emperor ruled under divine favour; therefore, monumental tombs ensured remembrance after death.

Major Examples:

- Humayun's Tomb
- Akbar's Tomb at Sikandra
- Taj Mahal

Associated rulers: Humayun
Akbar
Shah Jahan

Architectural Characteristics

- Large **double domes** symbolising heavenly space.
- **Charbagh garden plan** representing Islamic concept of paradise.
- Perfect symmetry showing cosmic order.
- Elevated platforms expressing imperial superiority.

Architectural Analysis

Humayun's Tomb introduced the garden-tomb tradition in India, while the Taj Mahal perfected proportion, marble finishing and pietra dura decoration.

👉 Tomb architecture shows transition from experimentation to artistic perfection.

📘 Source:
🔵 https://whc.unesco.org/en/list/232↗

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II. Analytical Study of Mughal Mosque Architecture

Historical Role

Mosques functioned as:

- Religious centres,
- Political gathering spaces,
- Symbols of Islamic sovereignty.

Important Examples:

- Jama Masjid (Delhi)
- Moti Masjid (Agra)
- Badshahi Mosque

Architectural Features

- Vast courtyards for collective prayer.
- Tall **minarets** for call to prayer.
- Large domes symbolising unity of God.
- Use of calligraphy and geometric ornamentation instead of images.

Architectural Interpretation

Under Shah Jahan, mosque architecture achieved visual balance through red sandstone and white marble contrast.

Mosques demonstrated how religion reinforced imperial authority.

👉 Religious architecture became an extension of political power.

📘 Source:
🔵
https://www.britannica.com/topic/Jama-Masjid-mosque-Delhi-India↗

III. Analytical Study of Mughal Fort Architecture

Historical Function

Forts were centres of:

- Military defence,
- Administration,
- Royal residence.

Major Examples:

- Agra Fort
- Red Fort (Delhi)
- Lahore Fort

Developed significantly during reign of Akbar.

Architectural Features

- Thick defensive walls and bastions.
- Monumental gateways.
- Palaces and courts within fortified complexes.

Analytical Perspective

Early Mughal forts emphasised defence due to unstable political conditions.

Later forts evolved into planned imperial cities combining:

- security,
- governance,
- luxury.

👉 Architecture shifted from military necessity to ceremonial grandeur.

📘 Source:
🔵
https://www.britannica.com/place/Agra-Fort↗

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IV. Analytical Study of Mughal Palace Architecture

Historical Purpose

Palaces represented:

- Royal lifestyle,
- Administrative authority,
- Court culture and diplomacy.

Important Structures:

- Fatehpur Sikri Palace Complex
- Diwan-i-Aam
- Diwan-i-Khas
- Rang Mahal

Architectural Characteristics

- Spacious audience halls.
- Decorative pillars and balconies.
- Water channels and gardens for climatic comfort.
- Fusion of Hindu trabeate and Islamic arcuate styles.

Architectural Analysis

Palace architecture reflects the cultural inclusiveness promoted especially by Akbar.

These structures illustrate the transformation of Mughal courts into centres of refined art, governance and diplomacy.

📘 Source:
🔵 https://whc.unesco.org/en/list/255↗

Integrated Interpretation

- **Tombs** → Symbolised immortality and spiritual legitimacy.
- **Mosques** → Expressed religious authority.
- **Forts** → Represented political control and military strength.
- **Palaces** → Demonstrated luxury and administrative sophistication.

Evolutionary Pattern

Mughal architecture evolved through stages:

1. Consolidation (Akbar)
2. Refinement (Jahangir)
3. Perfection (Shah Jahan)
4. Simplification (Aurangzeb)

⭐

> Mughal architectural forms transformed built spaces into ideological monuments where power, faith and aesthetics operated together to legitimise imperial rule.

📘 Final Academic Reference:
🔵 https://www.intach.org/heritage-academy↗

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Mughal Painting during Akbar's Reign

(Lecture by Miss Daisy —11 Feb 2026)

I. Beginning of Mughal Painting under Akbar

The **first major artistic project** undertaken during the reign of **Akbar (1556–1605)** marked the real beginning of organized Mughal painting in India.

👉 Around **1567 CE**, Akbar ordered the **preparation and illustration of Persian manuscripts**.

📘 Hamzanama Project

- The most important early project was the illustration of the **Hamzanama**.
- It was a **celebrated Persian–Arabic epic** describing the heroic adventures of the legendary warrior **Amir Hamza**.

II. Organization of the Royal Painting Workshop

The project was supervised by famous Persian artists:

- **Mir Sayyid Ali**
- **Abdus Samad**

Features:

- Nearly **100 painters** were recruited.
- Artists came from different regions of India:
  - Gwalior
  - Gujarat
  - Lahore
  - Kashmir
  - Malwa
- This created a **fusion of Persian and Indian artistic traditions**.

⏱️ The work took nearly **15 years** to complete.

📄 About **1,400 illustrated pages** were prepared.

✅ This project became a **training period (training school)** for many Indian painters and helped in the growth of Mughal painting.

III. Important Narrative Paintings during Akbar's Period

Akbar encouraged illustration of historical, religious, and literary texts.

Major illustrated manuscripts included:

1. **Anwar-i-Suhaili**
2. **Tutinama**
3. **Tarikh-i-Khandan-i-Timuriya**
4. **Baburnama**
5. **Chingiznama**
6. **Razmnama**
7. **Akbarnama** — written by **Abul Fazl**

1. Anwar-i-Suhaili – An illustrated Persian adaptation of the *Panchatantra*, containing moral stories and animal fables.
2. Tutinama – An illustrated Persian translation/ adaptation of Indian parrot tales, consisting of 52 stories narrated by a parrot.
3. Tarikh-i-Khandan-i-Timuriya – An illustrated Persian chronicle describing the genealogy and history of the Timurid dynasty.
4. Baburnama – An illustrated Persian version of Babur's autobiography, recording his life, campaigns, and observations.
5. Chingiznama – An illustrated Persian manuscript narrating the life and conquests of Genghis Khan and his descendants.
6. Razmnama – An illustrated Persian translation of the *Mahabharata*, prepared under the patronage of Emperor Akbar.
7. Akbarnama – An illustrated official Persian chronicle of Emperor Akbar's reign, written by Abul Fazl.

👉 These works are known as **Illustrated Manuscripts**, where paintings visually explained written texts.

IV. Khamsa of Nizami

Another important illustrated manuscript was:

📘 Khamsa of Nizami

- Written by **Nizami Ganjavi** (12th-century poet).
- "Khamsa" means **Five Poems**.
- Illustrated for Emperor Akbar in the **early 1590s**.
- Prepared by:
    - A group of Mughal court artists
    - A single royal scribe

✅ It represents the **high artistic maturity** of Mughal painting.

V. Opposition to Painting & Abul Fazl's Defence

Some **orthodox religious thinkers** of the time opposed painting because they considered it **un-Islamic**.

Defence by Abul Fazl

Abul Fazl strongly supported painting and argued:

- Painting helps artists understand **creation and life**.
- When painters try to depict living beings, they realize that:

  👉 **Only God can truly give life and individuality.**

Thus, painting actually strengthens belief in divine power rather than opposing religion.

VI. Importance of Akbar's Painting Policy

✅ Development of **Imperial Mughal Atelier (Tasvir Khana)**
✅ Fusion of **Persian + Indian styles**
✅ Introduction of **realism and narrative storytelling**
✅ Training of Indian artists who later flourished under Jahangir and Shah Jahan
✅ Foundation of classical Mughal miniature painting tradition

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⭐ **Exam Conclusion Line** Akbar's patronage transformed painting from a court hobby into a **highly organized imperial art**, laying the foundation of the golden age of Mughal painting in India.

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Sufi Dargahs in Medieval India

(Lecture by Miss Arvinder Daisy – 23–24 Feb 2026)

1. Meaning and Nature of Sufism

- **Sufism** is the **mystical dimension of Islam** that emphasizes:
  - Love and devotion to God
  - Spiritual purification
  - Tolerance and compassion
  - Direct communion with God
- Sufi saints played a **significant role in shaping the spiritual and cultural life of medieval India**.
- Their teachings promoted **peace, harmony, and equality among people**.

2. Meaning of Dargah

- The word **Dargah** literally means **“threshold” or “court.”**
- In the Indian context, it refers to the **tomb or shrine of a Sufi saint**.

Nature of a Dargah

- It is considered a **sacred place** where devotees:
  - Seek blessings
  - Offer prayers
  - Pay respect to the Sufi saint.
- Unlike a **mosque**, which is mainly used for **congregational prayers**, a **Dargah functions as a spiritual centre** open to people of:
  - All religions
  - All castes
  - Different communities
- Therefore, Dargahs symbolize the **humanitarian spirit of Sufism**.

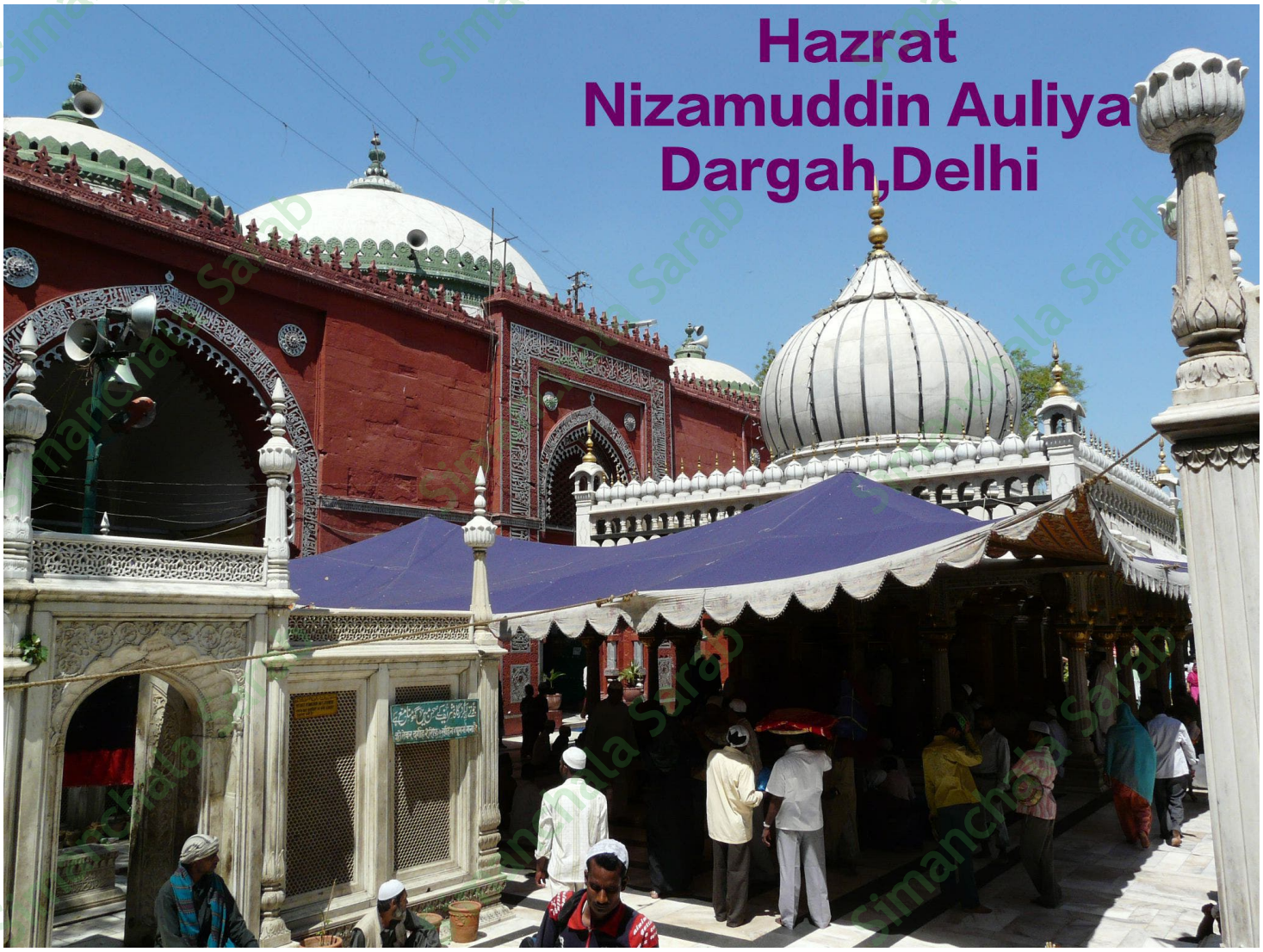
3. Important Sufi Dargahs

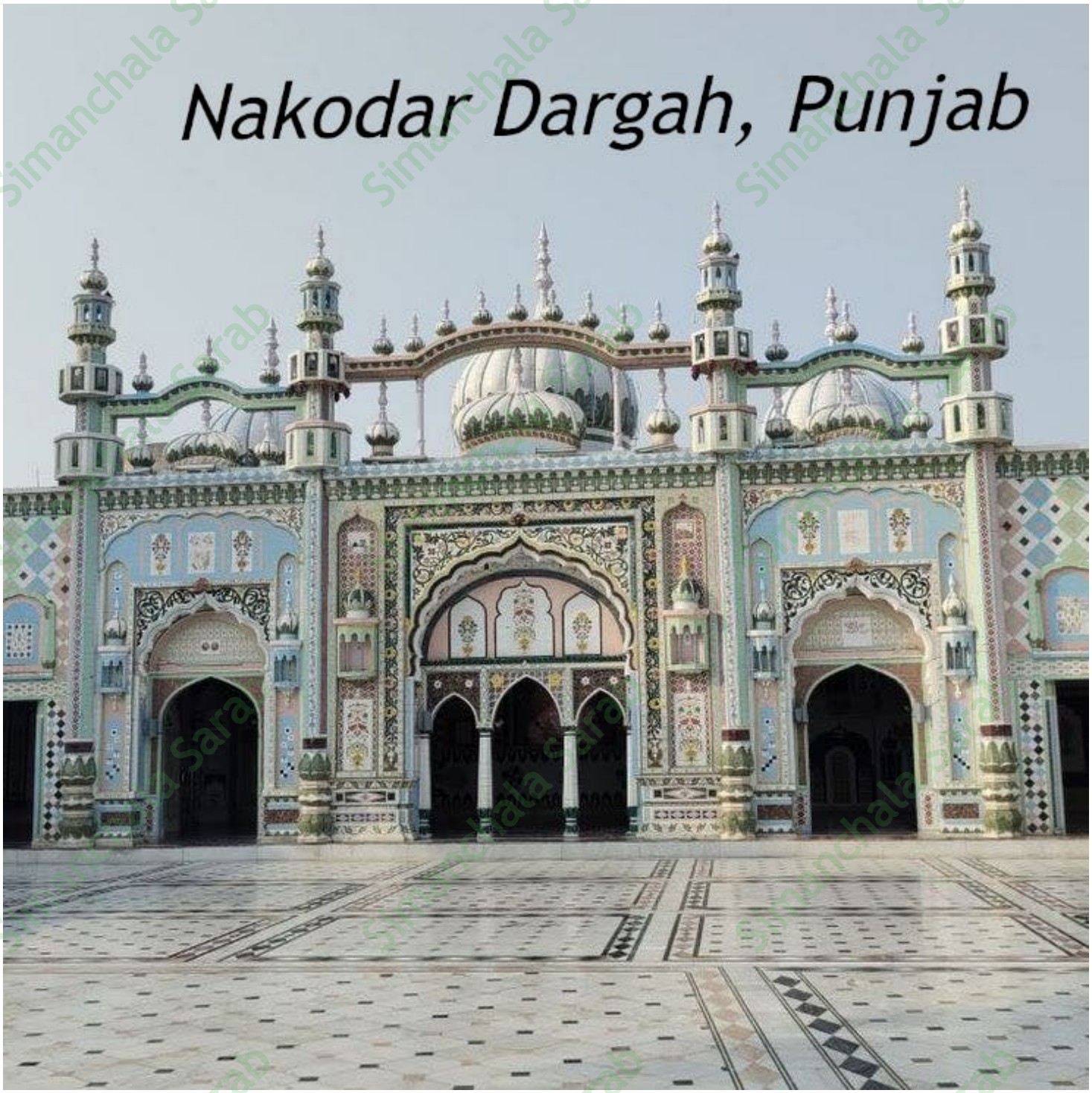
1. Dargah of Hazrat Nizamuddin Auliya (Delhi)

- One of the **most famous Sufi shrines in India**.
- Belongs to the **Chishti order of Sufism**.
- Located in **Delhi**.
- The shrine complex includes **many tombs**, including the tomb of **Amir Khusro**, the famous poet and disciple of Nizamuddin Auliya.

2. Nakodar Dargah

- Another important Sufi shrine located in **Nakodar, Punjab**.
- It attracts devotees from different religious backgrounds.


Hazrat
Nizamuddin Auliya
Dargah,Delhi


Nakodar Dargah, Punjab

4. Architectural Features of Hazrat Nizamuddin Auliya Dargah

The Dargah reflects the **Indo-Islamic architectural style**.

1. Tomb Structure

- The **grave of the saint** is enclosed within a **square chamber**.
- It is covered by a **marble dome**.
- The dome represents **celestial symbolism**, symbolizing spiritual elevation and closeness to God.

2. Marble Jalis (Screens)

- The tomb is surrounded by **intricately carved marble screens (jalis)**.
- These jalis:
  - Allow **light and air to enter**
  - Symbolize **purity and divine illumination**.

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3. Courtyard and Mosque

- The shrine complex contains:
  - A **spacious courtyard**
  - An **adjoining mosque** for prayers.
- The open courtyard facilitates **large gatherings of devotees**.

4. Baoli (Stepwell)

- A **Baoli or stepwell** was constructed during the lifetime of Nizamuddin Auliya.
- It shows the **integration of public utility with spiritual spaces**.

Architectural Character

- The architecture is **simple yet spiritually expressive**, reflecting the **Chishti ideals of humility and devotion**.

5. Religious Significance of Sufi Dargahs

1. Centre of Spiritual Guidance

- Dargahs became places where people sought **moral and spiritual guidance** from Sufi saints.

2. Belief in Intercession

- Devotees believed that the **saint acts as an intermediary between God and humanity**.

3. Promotion of Sufi Ideals

- The teachings of **love, tolerance, equality, and service to humanity** were spread through the shrine.

4. Urs Celebration

- The **death anniversary of a Sufi saint** is called **Urs**.
- It is celebrated as the **spiritual union of the saint with God**.
- Thousands of devotees gather during this celebration.

6. Cultural Significance of Sufi Dargahs

1. Communal Harmony

- People from **different religions** visit these shrines.
- This promotes **social unity and mutual respect**.

2. Music and Qawwali

- Devotional music known as **Qawwali** became closely associated with Sufi shrines.
- It flourished under figures like **Amir Khusro**.

3. Social Welfare

- Activities such as:
  - **Distribution of food (Langar)**
  - **Charity and help for the poor**
- Reflect the **humanitarian role of Dargahs**.

4. Cultural Exchange

- Dargahs became centres of **interaction between Persian and Indian cultures**.

7. Role of Sufi Dargahs in Promoting Communal Harmony in Medieval India

Sufi Dargahs played an important role in **maintaining harmony among different religious communities**.

1. Inclusive Nature

- Dargahs were **open to people of all religions, castes and social backgrounds**.
- Unlike orthodox institutions, they **did not discriminate**.

2. Teachings of Love and Tolerance

- Sufi saints preached:
  - **Universal brotherhood**
  - **Compassion**
  - **Service to humanity**
- They emphasized that **all human beings are equal before God**.

3. Opposition to Social Inequality

- Sufi shrines discouraged **rigid caste distinctions**.
- People from **lower castes**, who often faced discrimination, found **respect and dignity** there.

4. Cultural Synthesis

- Dargahs became centres of **interaction between Hindu and Muslim traditions**.
- Practices such as:
  - Offering flowers
  - Tying threads for wishes

- Devotional music
  reflected **local Indian customs blended with Islamic spirituality**.

5. Socio-Moral Influence

- Sufi saints acted as **moral guides and mediators** in society.
- They often advised rulers to **govern justly and treat subjects equally**.
- Their influence helped **reduce communal conflicts and maintain social balance**.

8. Contributions of Sufi Saints

1. Religious Contribution

- Spread **spiritual teachings of Islam** based on love and devotion.

2. Promotion of Communal Harmony

- Encouraged **peaceful coexistence between Hindus and Muslims**.

3. Social Reforms

- Opposed **social discrimination and inequality**.

4. Cultural Contributions

- Encouraged **music, poetry, literature, and architecture**.
- Played a role in the development of **Indo-Islamic culture**.

5. Political Influence

- Sufi saints often advised rulers and influenced them to **govern with justice and compassion**.

Conclusion

Sufi Dargahs were **not merely tombs of saints**, but **vibrant centres of spiritual, cultural, and social life in medieval India**.

They symbolized **India's composite culture** and spread the enduring message of **love, peace, tolerance, and communal harmony** preached by the Sufi saints.

Even today, these shrines continue to **inspire millions of people** and represent the tradition of **peaceful coexistence in Indian society**.

Source: Lecture (18 March 2026) by *Miss Arvinder Daisy*

Note: The lecture content has been **carefully reorganised, corrected, and expanded using ChatGPT** for **exam point of view**. All unclear words, broken phrases, and incomplete ideas have been **properly interpreted and explained in simple factual language**. No important point has been removed.

📚 Development of Sikh Architecture in Punjab

🟡 1. Early Phase (1469–1539/1600 approx.)

👉 Period of Guru Nanak Dev (15th–16th Century)

🔹 Basic Nature of this Phase

- This phase began with the **teachings and Udasis (travels)** of Guru Nanak Dev Ji.
- It created the **ideological + structural foundation** of Sikh architecture.

👉 *Meaning:* First, ideas came (spiritual equality), then buildings developed based on those ideas.

🔹 Core Principles of Architecture

(These were directly based on Guru Nanak's teachings)

1. Simplicity

- Buildings were **very simple in design**
- No decoration, no luxury

👉 *Reason:* Sikhism rejected **greed, wealth display, and ego**

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2. Spiritual Purpose

- Structures were made for:
  - Worship
  - Meditation
  - Community gathering

👉 *Meaning:* Architecture was **faith-centered**, not power-centered

3. Rejection of Materialism

- No focus on:
  - Personal wealth
  - Fame
  - Attraction

👉 *Meaning:* Buildings were not for showing status

🔹 Dharamshalas – First Sikh Structures

- The earliest Sikh buildings were called **Dharamshalas**

Their Functions:

- Place of worship
- Rest house for travellers
- Community centre

Simple Meaning: One building used for **multiple social + religious purposes**

🔹 Influence of Teachings on Design

✔ Equality of All Humans

- No separate spaces for rich/poor

✔ Rejection of Caste System

- No discrimination in entry or seating

✔ Collective Worship

- People gathered together, not individually

🔹 Sangat & Pangat System (Very Important)

1. Sangat

- People sit together for prayer

👉 *Architectural impact:* Large open halls were needed

2. Pangat

- People sit together to eat Langar

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👉 *Architectural impact:* Space for community kitchens and sitting rows

🔹 Community-Centred Design

- Buildings were designed as:
  - **Open community centres**
  - Not private temples

👉 *Meaning:* Focus on **collective life**

🔹 Use of Local Materials & Techniques

- Bricks 🧱
- Wood 🌳
- Mud

👉 *Meaning:*

- Cheap
- Easily available
- Rural style construction

🔹 Rural Punjabi Architectural Style

- Structures looked like:
  - Village houses
  - Simple huts

👉 *Meaning:* No influence of royal or urban architecture

🔹 Absence of Idol Worship

- No statues, idols, or ritual spaces

✔ **Focus on:**

- **Shabad (Divine Word / Gurbani)**

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👉 *Meaning:* Spirituality based on **hearing and understanding teachings**, not idol worship

🔹 Example: Kartarpur Sahib

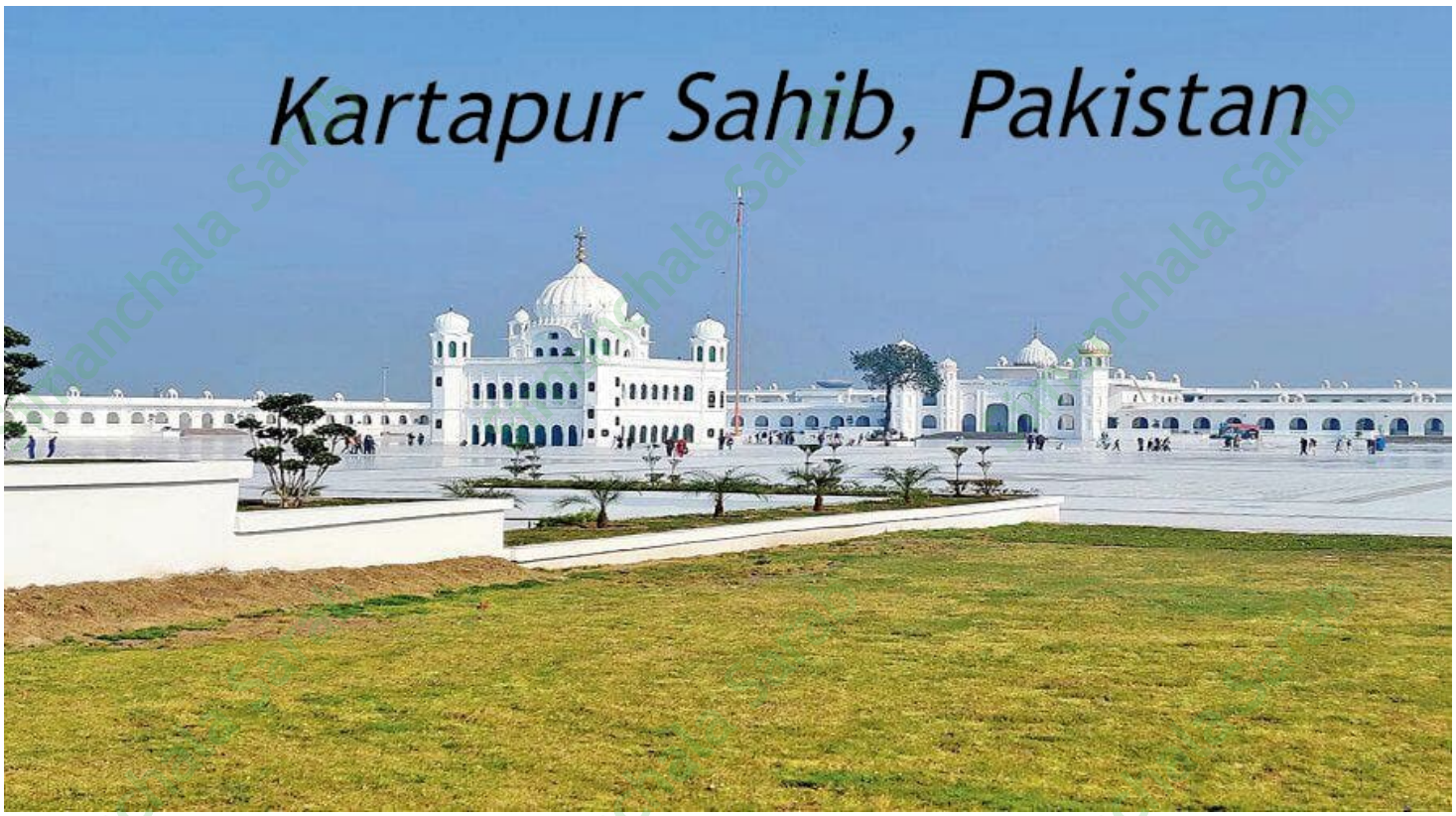
- Established by Guru Nanak Dev Ji
- First organised Sikh settlement

👉 *Importance:* Beginning of **structured Sikh community life**

🔄 Transition After Guru Nanak Dev Ji

- Dharamshalas slowly became more **organised religious structures**
- Beginning of **planned architecture**

🟠 2. Mughal Influence Phase (16th–17th Century)


Kartapur Sahib, Pakistan

👉 Basic Idea

- Sikh architecture developed during interaction with the **Mughal Empire**
- Sikhism kept its identity but adopted some structural features

👉 *Result:* **Unique synthesis (mix) of Sikh + Mughal architecture**

🔹 Reason for Mughal Influence

- Political interaction
- Cultural contact
- Availability of Mughal artisans

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🔹 New Architectural Elements Added

1. Domes

- Rounded top structures

👉 *Meaning:* Symbol of **oneness of God**

2. Arches (Meherabs)

- Curved doorways

👉 *Meaning:* Strength + beauty

3. Symmetry & Planned Layout

- Balanced design from all sides

👉 *Meaning:* More organised construction

4. Decorative Elements

- Floral patterns 🌸
- Pietra dura (stone inlay work)

👉 *Meaning:* Increase in artistic beauty

⭐ Major Development: Harmandir Sahib

Built by:

- Guru Arjun Dev

🔹 Detailed Features (Fully Explained)

1. Arched Doorways

- Mughal-style curved entrances

2. Dome Structure

- Indo-Islamic influence

3. Use of Marble & Decoration

- Artistic carvings and designs

4. Four Entrances (Very Important)

- Open in all directions

👉 *Meaning:* Open to all:

- Religions
- Castes
- Regions

5. Built at Lower Level

- Temple is below ground level

👉 *Meaning:* Symbol of **humility (namrata)**

6. Surrounded by Sarovar (Water Tank)

- Sacred water around temple

👉 *Meaning:* Spiritual purification

7. Fusion Style

- Combination of:
  - Sikh simplicity
  - Mughal design

🔹 Symbolism (Exam Important)

- **Domes → Unity of God**
- **Open structure → Equality & inclusiveness**

🔴 3. 18th Century Phase – Struggle, Destruction & Resilience

👉 Basic Nature

- Period of:
  - Political instability
  - Persecution
  - Continuous conflict

👉 *Effect:* Architecture became **survival-based**

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🔹 Historical Background

After Guru Gobind Singh (1708)

- No more human Gurus
- Sikhs faced attacks

Under Zakariya Khan

- Severe persecution of Sikhs
- Shrines destroyed

Example:

- Harmandir Sahib attacked multiple times
- Sarovar filled or damaged

🔹 Architectural Impact

1. Decline in Monumental Buildings

- No large or decorative structures

👉 *Reason:* Unsafe conditions

2. Construction for Survival, Not Show

- Buildings made for:
  - Safety
  - Hiding
  - Protection

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3. Defensive Structures Developed

- Gates and protective architecture

Examples:

- Hall Gate
- Lahori Gate

👉 *Meaning:* Security became priority

---

4. Living in Forests & Hills

- Sikhs avoided cities

👉 *Meaning:* Architecture shifted to temporary shelters

---

5. Simplicity & No Ornamentation

- No decoration
- Only functional design

6. Cycle of Destruction & Reconstruction

- Shrines destroyed repeatedly
- Rebuilt again by Sikhs

👉 *Meaning:* Strong resilience and faith

🔄 Transition Towards Revival (Late 18th Century)

👉 Major Change

- Decline of Mughal power
- Rise of Maharaja Ranjit Singh

🔹 Impact on Architecture

- Reconstruction of damaged shrines
- Organisation of religious places

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- Beginning of **new development phase**

Conclusion

- Early Phase → Simple, spiritual, equality-based
- Mughal Phase → Structured, domes, arches, decoration
- 18th Century → Destruction, survival, defensive style
- Revival → Rebuilding under Maharaja Ranjit Singh

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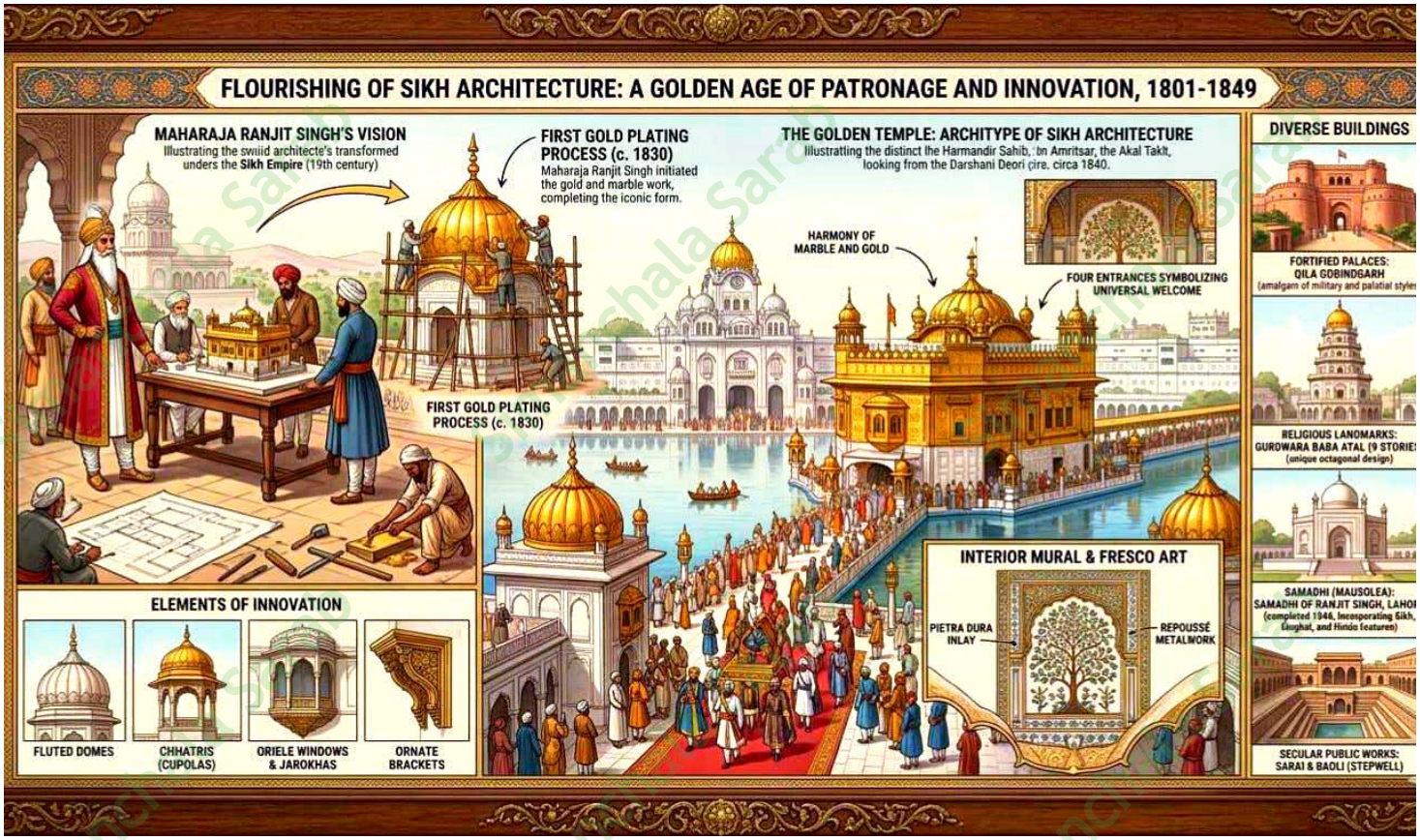
FLOURISHING OF SIKH ARCHITECTURE: A GOLDEN AGE OF PATRONAGE AND INNOVATION, 1801-1849
MAHARAJA RANJIT SINGH'S VISION
Illustrating the swiiid architecte's transformed unders the Sikh Empire (19th century)
FIRST GOLD PLATING PROCESS (c. 1830)
Maharaja Ranjit Singh initiated the gold and marble work, completing the iconic form.
FIRST GOLD PLATING PROCESS (c. 1830)
THE GOLDEN TEMPLE: ARCHITYPE OF SIKH ARCHITECTURE
Illustratting the distinct lhe Harmandir Sahib, ·bn Amritsar, the Akal Takit, looking from the Darshani Deori çire, circa 1840.
HARMONY OF MARBLE AND GOLD
FOUR ENTRANCES SYMBOLIZING UNIVERSAL WELCOME
ELEMENTS OF INNOVATION
FLUTED DOMES
CHHATRIS (CUPOLAS)
ORIELE WINDOWS & JAROKHAS
ORNATE BRACKETS
INTERIOR MURAL & FRESCO ART
PIETRA DURA INLAY
REPOUSSÉ METALWORK
DIVERSE BUILDINGS
FORTIFIED PALACES: QILA GOBINDGARH
(amalgam of military and palatial styles
RELIGIOUS LANOMARKS: GURDWARA BABA ATAL (9 STORIES
(unique octagonal design)
SAMADHI (MAUSOLEA): SAMADHI OF RANJIT SINGH, LAHOR
(completed 1946, incosporating Sikh, Mughal, and Hindu features)
SECULAR PUBLIC WORKS: SARAI & BAOLI (STEPWELL)

📅 *19th March 2026 – Lecture by Miss Arvinder Daisy*

🌟 Flourishing of Sikh Architecture under the Sikh Empire (19th Century)

➤ Golden Age of Sikh Architecture

- The **19th century** is known as the Golden Age of Sikh Architecture.
- It developed mainly under Maharaja Ranjit Singh.

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🔹 Reasons for Development

1. **Political Stability**
    - Peaceful conditions allowed large-scale construction.
    - No major invasions → focus on development.
2. **Economic Prosperity**
    - Strong economy → funds for religious & secular buildings.
3. **Royal Patronage**
    - Rulers supported architecture, art, and religion.

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➤ Major Developments

1. Reconstruction & Beautification of Sacred Sites

- Old shrines were repaired and decorated.
- Example:
  - Golden covering (Gold Chatri) of Golden Temple by Maharaja Ranjit Singh.

2. Development of Akal Takht

- Originally established by Guru Hargobind.
- Symbolizes **Miri-Piri**:
  - *Miri* → Temporal (political power)
  - *Piri* → Spiritual authority

3. Introduction of Rich Ornamentation

- Buildings became highly decorative.
- Use of:
  - Gold plating
  - Mirror work
  - Decorative ceilings

4. Fusion of Multiple Styles

- Sikh architecture combined:
  - Mughal style
  - Rajput style
  - Indigenous Punjabi elements

5. Key Architectural Elements Introduced

- **Domes**
- **Chhatris (small domed pavilions)**
- **Balconies**

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- **Arches**

6. Expansion of Gurudwara Architecture

- Many new Gurudwaras built.
- Existing ones enlarged and beautified.

7. Secular Architecture under Sikh Rule

- Not only religious buildings, but also palaces.
- Example:
  - Ram Bagh Palace

8. Artistic Excellence & Craftsmanship

- High-quality craftsmanship:
  - Carved wood
  - Mirror work
  - Luxurious decorative ceilings

- Shows spiritual devotion + artistic beauty.

9. Cultural & Religious Significance

- Architecture became a symbol of:
  - Sikh identity
  - Pride
  - Political power

🏛️ Colonial & Modern Period of Sikh Architecture (19th Century–Present)

➤ Transitional Phase

- After death of Maharaja Ranjit Singh:
  - Political control shifted to British.
  - Later → Independent India.

➤ Impact of Colonial Rule (Mid-19th Century)

1. Decline & Neglect of Shrines

- Many Gurudwaras were not maintained properly.

2. Role of Mahants

- Control given to **Mahants (priests)**.
- Corruption and misuse of Gurudwaras.

3. Influence of Colonial Architecture

- Introduction of:
  - Cement
  - Iron
- Western construction techniques adopted.

➤ Singh Sabha Movement & Revival (Late 19th–Early 20th Century)

- Reform movement to restore Sikh traditions.
- Focus on:
  - Religious purity
  - Proper management of Gurudwaras

➤ Formation of Shiromani Gurdwara Parbandhak Committee (1925)

- Took control of Gurudwaras.
- Ensured proper administration and maintenance.

➤ Post-Independence Developments

Modern Architectural Features

- Use of:
  - Marble
  - Concrete
  - Steel

Infrastructure Development

- Hotels and facilities near shrines for pilgrims.

➤ Global Expansion of Sikh Architecture

- Gurudwaras built worldwide.
- Spread of Sikh identity globally.

➤ Preservation & Heritage Efforts

- Protection of sacred elements.
- Example:
  - Beri Sahib tree at Golden Temple preserved.

🏗️ Architectural Features of Sikh Buildings

➤ Core Design Principles

- Based on Sikh values:
  - Equality
  - Humility
  - Community service

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➤ Main Features

1. Domes & Chhatris

- Domes → spiritual elevation
- Chhatris → decorative rooftop pavilions

2. Arches & Doorways

- Influenced by Mughal style
- Provide grandeur and openness

3. Use of Marble & Gold Decoration

- Enhances beauty and sacredness

4. Sarovar (Sacred Tank)

- Symbol of:
  - Purity
  - Spiritual cleansing

5. Open Layout & Four Entrances

- Entry from all sides → symbol of equality (no discrimination)

6. Nishan Sahib

- Sikh flag → symbol of Sikh presence

7. Langar Hall

- Community kitchen
- Represents equality and service

8. Central Prayer Hall

- Main area for worship and congregation

9. Elevated Platforms & Pathways

- Parikrama (circumambulation path) around shrine

10. Decorative Elements

- Frescoes
- Mirror work
- Intricate carvings

11. Blend of Styles

- Combination of:
  - Mughal
  - Rajput

- Sikh traditions

🌍 Significance of Sikh Architecture

➤ Not Just Buildings

- Sikh architecture is a **powerful expression** of:
  - Religion
  - Society
  - Culture

➤ Key Importance

1. Reflection of Sikh Religious Principles

- Shows teachings of Sikhism in physical form

2. Symbol of Equality & Brotherhood

- Open design & langar system

3. Spiritual Importance

- Spaces designed for meditation & worship

4. Community & Social Welfare Role

- Gurudwaras serve society (food, shelter)

5. Cultural Identity & Heritage

- Represents Sikh traditions and history

6. Artistic & Architectural Value

- Rich design, decoration, craftsmanship

7. Historical Significance

- Connected with Sikh Gurus and history

8. Promotion of Human Values

- Equality
- Service
- Humanity

9. Global Influence & Recognition

- Sikh architecture visible worldwide

10. Functional & Practical Importance

- Designed for both:
  - Spiritual use
  - Daily community needs

✅ Final Summary

- Sikh architecture is a **blend of spirituality, functionality, and artistic excellence**.
- It reflects **core Sikh values**:
  - Equality
  - Humility
  - Service
- Influenced by **Mughal & Rajput styles**, but developed its own unique identity.
- Reached peak under Maharaja Ranjit Singh and continues globally today.

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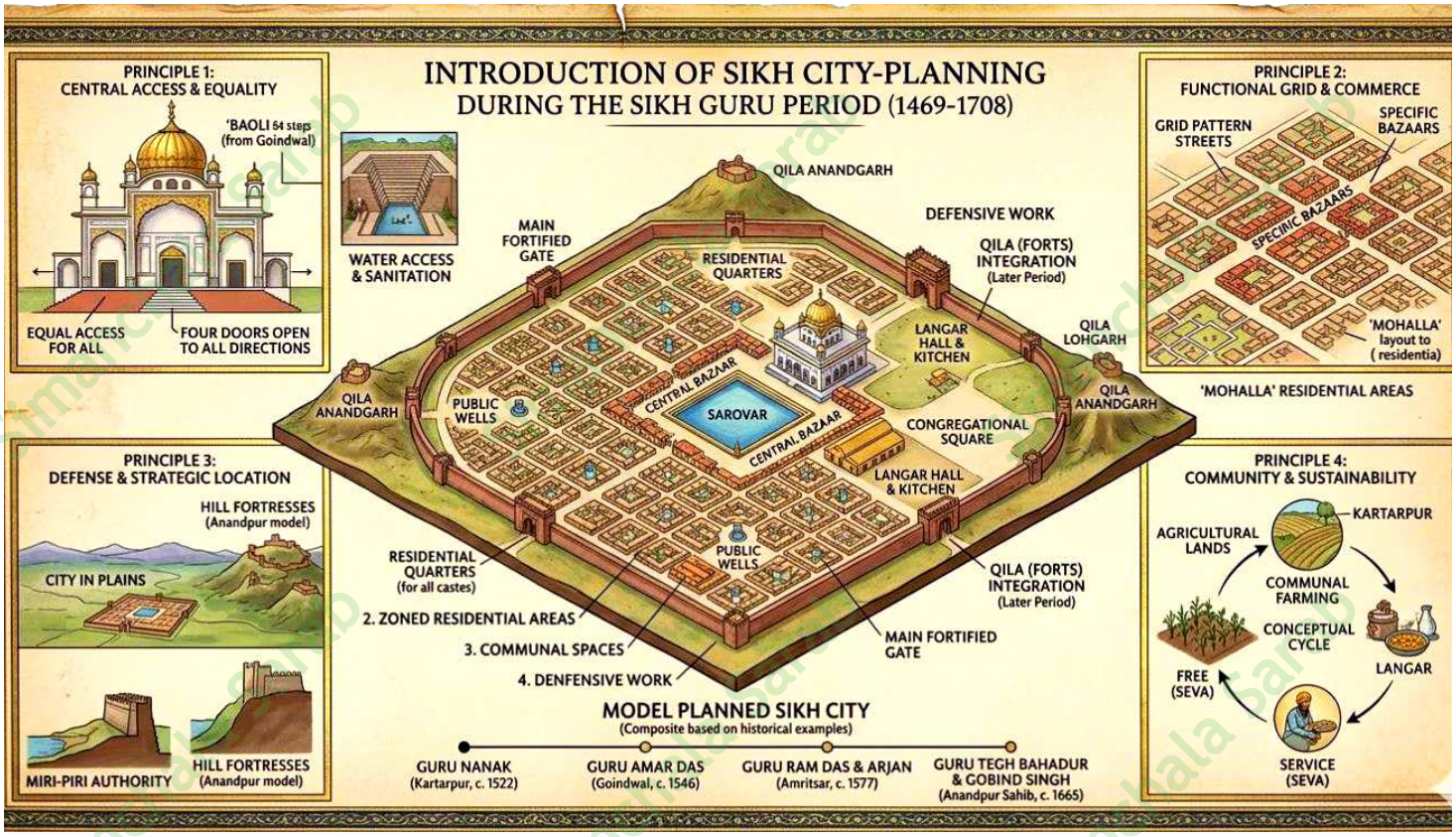
INTRODUCTION OF SIKH CITY-PLANNING
DURING THE SIKH GURU PERIOD (1469-1708)
PRINCIPLE 1:
CENTRAL ACCESS & EQUALITY
'BAOLI 84 steps
(from Goindwal)
EQUAL ACCESS
FOR ALL
FOUR DOORS OPEN
TO ALL DIRECTIONS
WATER ACCESS
& SANITATION
QILA ANANDGARH
DEFENSIVE WORK
MAIN
FORTIFIED
GATE
RESIDENTIAL
QUARTERS
QILA (FORTS)
INTEGRATION
(Later Period)
LANGAR
HALL &
KITCHEN
QILA
LOHGARH
QILA
ANANDGARH
QILA
ANANDGARH
PUBLIC
WELLS
CENTRAL BAZAAR
SAROVAR
CENTRAL BAZAAR
CONGREGATIONAL
SQUARE
LANGAR HALL
& KITCHEN
PUBLIC
WELLS
RESIDENTIAL
QUARTERS
(for all castes)
2. ZONED RESIDENTIAL AREAS
3. COMMUNAL SPACES
4. DENFENSIVE WORK
QILA (FORTS)
INTEGRATION
(Later Period)
MAIN FORTIFIED
GATE
MODEL PLANNED SIKH CITY
(Composite based on historical examples)
GURU NANAK
(Kartarpur, c. 1522)
GURU AMAR DAS
(Goindwal, c. 1546)
GURU RAM DAS & ARJAN
(Amritsar, c. 1577)
GURU TEGH BAHADUR
& GOBIND SINGH
(Anandpur Sahib, c. 1665)
PRINCIPLE 2:
FUNCTIONAL GRID & COMMERCE
GRID PATTERN
STREETS
SPECIFIC
BAZAARS
SPECIFIC BAZAARS
'MOHALLA'
layout to
(residentia)
'MOHALLA' RESIDENTIAL AREAS
PRINCIPLE 3:
DEFENSE & STRATEGIC LOCATION
HILL FORTRESSES
(Anandpur model)
CITY IN PLAINS
MIRI-PIRI AUTHORITY
HILL FORTRESSES
(Anandpur model)
PRINCIPLE 4:
COMMUNITY & SUSTAINABILITY
KARTARPUR
AGRICULTURAL
LANDS
COMMUNAL
FARMING
CONCEPTUAL
CYCLE
LANGAR
FREE
(SEVA)
SERVICE
(SEVA)

📅 *23 March 2026 – Subject: Art & Architecture*

🎓 *Lecture by Miss Arvinder Daisy*

🌆 Introduction to Planning of Cities during Sikh Guru Period (1522–1708)

🧭 1. Nature of Sikh Urban Planning

Sikh city planning during the Guru period was a **deliberate and revolutionary departure** from the existing Indian urban system.

🔹 What was the earlier system?

- Cities in medieval India were:
  - **Feudal** → controlled by kings and elites
  - **Caste-based** → divided into separate areas for different castes

- **Restricted** → not open to all

🔹 **What did Sikh Gurus change?**

- They created cities based on:
  - **Equality (Egalitarianism)**
  - **Inclusiveness**
  - **Spiritual centrality**

👉 Therefore, Sikh cities were:

- Socially open
- Religiously inclusive
- Economically active
- Spiritually centred

🧩 2. Core Planning Principles

① Egalitarianism (Equality)

- The most important principle.

🔍 Meaning in practice:

- No segregation based on caste or religion.
- Everyone lived in the same urban space.
- Equal access to:
  - Water (Sarovar)
  - Worship (Gurudwara)
  - Food (Langar)

👉 This directly reflects Sikh teachings of **equality of all humans**.

② Inclusivity

- Sikh cities were designed to welcome everyone.

🔍 Practical Example:

- In Amritsar:
  - People from **52 different professions (trades)** were invited.
  - Included different:
    - Castes
    - Religions
    - Economic groups

👉 Result:

- A **diverse but united society**
- Breaking social barriers

③ Economic Planning (Trade Centres)

- Cities were not only spiritual but also **economic hubs**.

🔍 Example:

- Amritsar (Ramdaspur):
  - Famous for **Battis Hatt Bazaar (32 markets)**
- Trade encouraged:
  - Self-reliance
  - Prosperity

👉 This shows Gurus understood: ➡️ Economic strength = Social stability

---

④ Trinity Concept (Very Important Concept)

Core Structure of Sikh Cities:

1. **Sarovar (Sacred Tank)**
2. **Gurudwara (Temple)**
3. **Guru Granth Sahib (Text)**

🔍 Meaning:

- Sarovar → Physical & spiritual purity
- Gurudwara → Worship & community gathering
- Text → Spiritual guidance

👉 Together they create a **complete spiritual ecosystem**.

⑤ Self-Sufficiency & Productivity

Sikh cities were designed to be **economically independent**.

🔍 Examples:

- Kartarpur Sahib:
  - Agriculture-based economy
  - Guru Nanak promoted farming
- Amritsar:
  - Trade and commercial centre

👉 This ensured:

- No dependency on rulers
- Strong local economy

⑥ Strategic & Defensive Planning

- Especially important in later Guru period.

🔍 Features:

- Defensive locations
- Fortified structures (later phase)
- Military awareness (Guru Hargobind & Guru Gobind Singh period)

👉 Shows shift from: ➡️ Purely spiritual → Spiritual + Political + Military

🏙️ 3. Detailed Urban Features

① Sarovar (Sacred Tank)

- Example: Amrit Sarovar (Amritsar)

Functions:

- Religious:
  - Ritual bathing
  - Spiritual purification
- Practical:
  - Water supply
  - Cooling effect

👉 Combines **utility + spirituality**

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② Langar Hall (Community Kitchen)

Key Features:

- Free food for all
- No discrimination

Importance:

- Practically implements equality
- Builds community bonding

👉 This is **unique to Sikh urban design**

---

③ Bungas (Residential Towers)

- Multi-purpose buildings.

Functions:

- Residence for pilgrims
- Educational centres
- Shelter for travellers

👉 Often built around major shrines → shows organised planning

④ Katras (Residential Quarters)

Features:

- Semi-autonomous neighbourhoods
- Organized clusters of houses

👉 Provided:

- Social organisation
- Security
- Community living

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⑤ Sarai (Rest Houses / Hotels)

Purpose:

- Accommodation for:
  - Pilgrims
  - Traders

👉 Shows:

- Importance of mobility & pilgrimage

---

⑥ Central Layout Planning

- City planned around a **central sacred core**.

Structure:

- Centre → Gurudwara + Sarovar
- Around → Markets + residences

👉 Ensures:

- Easy access
- Social interaction

🏛️ 4. Important Cities (Detailed Understanding)

① Kartarpur Sahib (1522)

- Founded by Guru Nanak Dev

Importance:

- First Sikh town
- Model of:
  - Equality
  - Self-sufficiency
  - Agriculture-based life

② Goindwal

- Developed by Guru Amar Das

Key Feature:

- **Baoli with 84 steps**

Significance:

- Spiritual belief:
  - Liberation from cycle of birth (symbolic)

③ Amritsar

- Founded by Guru Ram Das
- Developed by Guru Arjan Dev

Importance:

- Religious centre
- Economic hub
- Best example of Sikh urban planning

④ Anandpur Sahib

- Developed by Guru Gobind Singh

Importance:

- Political & military centre
- Strong defensive planning

🏗️ 5. Evolution of Sikh Architecture (Deep)

🔹 Early Period

(Guru Nanak Dev → Guru Arjan Dev)

Features:

- Simple Dharamshalas
- No heavy decoration

- Focus on:
  - Function
  - Spiritual gatherings

🔹 Middle Period

(Guru Arjan Dev → Guru Hargobind)

Major Change:

- Introduction of political authority

Example:

- Akal Takht

👉 Symbol of:

- Miri (temporal power)
- Piri (spiritual power)

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🔹 Late Period

(Guru Gobind Singh period)

Features:

- Military architecture
- Fortifications
- Development at Anandpur Sahib

🧱 6. Architectural Vocabulary (Detailed)

- **Domes** → spiritual symbolism
- **Arches** → Mughal influence
- **Chhatris** → Rajput style pavilions
- **Balconies** → ventilation + aesthetics
- **Facade decoration** → artistic beauty
- **Baolis** → water + ritual

🧪 7. Materials & Techniques (Explain)

- **Nanakshahi bricks**
  - Small, durable
  - Unique Sikh construction style
- **Lime mortar & plaster**
  - Binding + smooth finishing
- **Marble inlay**
  - Decorative work
- **Fresco painting**
  - Wall art

🏢 8. Types of Structures

- **Dharamshalas (early Gurudwaras)**
- **Bungas (residential + education)**
- **Sarai (rest houses)**
- **Forts (defensive structures)**

🕊️ 9. Symbolism in Sikh Architecture

Architecture reflects Sikh philosophy:

① Humility

- Simple design (especially early phase)

② Inclusivity

- Open access for all

③ Community (Sangat & Pangat)

- Shared spaces like Langar

④ Purity

- Presence of Sarovar

✅ FINAL CONCLUSION

- Sikh city planning was **revolutionary and unique**.
- It rejected:
  - Caste divisions
  - Feudal control
- It promoted:
  - Equality
  - Inclusiveness
  - Community living
- Combined:
  - Spiritual + Economic + Social + Defensive elements

👉 Therefore, Sikh urban planning reflects a **perfect blend of religion, society, and practicality**.

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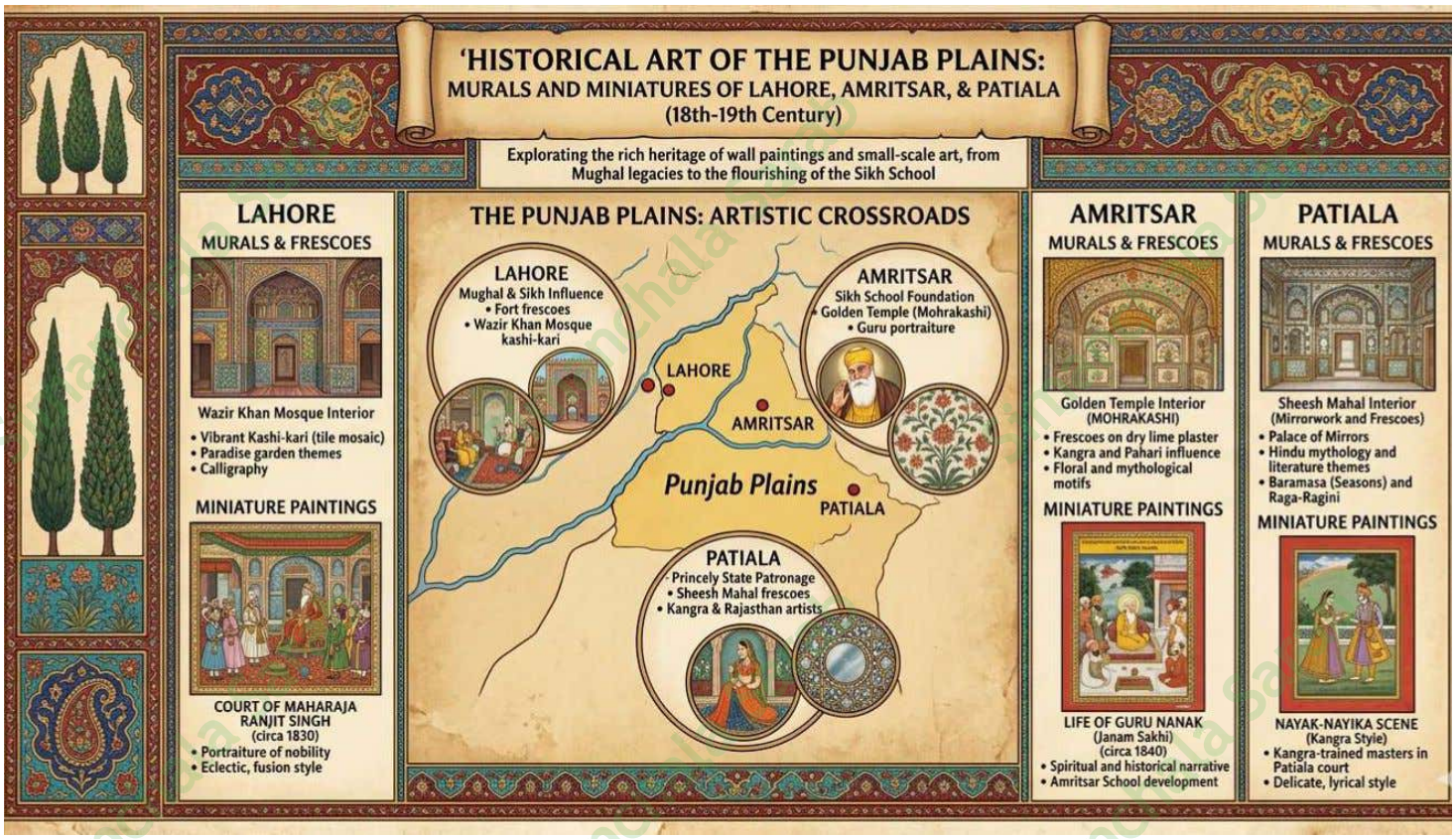
'HISTORICAL ART OF THE PUNJAB PLAINS:
MURALS AND MINIATURES OF LAHORE, AMRITSAR, & PATIALA
(18th-19th Century)
Explorating the rich heritage of wall paintings and small-scale art, from Mughal legacies to the flourishing of the Sikh School
LAHORE
MURALS & FRESCOES
Wazir Khan Mosque Interior
• Vibrant Kashi-kari (tile mosaic)
• Paradise garden themes
• Calligraphy
MINIATURE PAINTINGS
COURT OF MAHARAJA RANJIT SINGH (circa 1830)
• Portraiture of nobility
• Eclectic, fusion style
THE PUNJAB PLAINS: ARTISTIC CROSSROADS
LAHORE
Mughal & Sikh Influence
• Fort frescoes
• Wazir Khan Mosque kashi-kari
AMRITSAR
Sikh School Foundation
• Golden Temple (Mohrakashi)
• Guru portraiture
LAHORE
AMRITSAR
Punjab Plains
PATIALA
PATIALA
• Princely State Patronage
• Sheesh Mahal frescoes
• Kangra & Rajasthan artists
AMRITSAR
MURALS & FRESCOES
Golden Temple Interior (MOHRAKASHI)
• Frescoes on dry lime plaster
• Kangra and Pahari influence
• Floral and mythological motifs
MINIATURE PAINTINGS
LIFE OF GURU NANAK (Janam Sakhi) (circa 1840)
• Spiritual and historical narrative
• Amritsar School development
PATIALA
MURALS & FRESCOES
Sheesh Mahal Interior (Mirrorwork and Frescoes)
• Palace of Mirrors
• Hindu mythology and literature themes
• Baramasa (Seasons) and Raga-Ragini
MINIATURE PAINTINGS
NAYAK-NAYIKA SCENE (Kangra Style)
• Kangra-trained masters in Patiala court
• Delicate, lyrical style

📅 *24 March 2026 – Subject: Art & Architecture*

🎓 *Lecture by Miss Arvinder Daisy*

🎨 Section–D: Murals & Miniatures – Plains of Punjab

➤ Introduction

- The Plains of Punjab (especially cities like **Lahore, Amritsar, Patiala**) developed a **rich tradition of murals and miniature paintings**.
- Among these, **Lahore** became the **most important artistic centre**.

🖌️ 1. What are Murals?

- **Murals** are:
    - Large-scale paintings

- Made directly on **walls, ceilings, and architectural surfaces**

👉 They are not just decoration but:

- Express **culture**
- Show **power**
- Reflect **religion and aesthetics**

🌆 2. Lahore as a Mughal Artistic Hub (Very Important)

- Lahore became one of the **greatest centres of Mughal art**.

➤ Why Lahore became important?

1. Royal Patronage

- Flourished under Mughal emperors like:
  - Akbar
  - Jahangir

👉 These rulers actively supported:

- Painting
- Architecture
- Decorative arts

---

2. Attraction of Artists

- Lahore attracted:
  - Painters
  - Tile-makers
  - Craftsmen

👉 From:

- Persia
- Central Asia

3. Cultural Synthesis

- Mughal murals show a **fusion of styles**:
  - Persian
  - Central Asian
  - Indian

👉 This created a **unique Indo-Persian artistic language**.

4. Purpose of Art

- Art was not only decorative.

👉 It symbolized:

- Imperial power
- Royal refinement
- Spiritual harmony

🏰 3. Important Site: Lahore Fort

➤ Lahore Fort

- A UNESCO-listed Mughal fort.
- Contains:
  - Palaces
  - Halls
  - Decorative spaces

✨ Shish Mahal (Palace of Mirrors)

➤ Sheesh Mahal

🔹 Features:

1. Mirror Work (Main Highlight)

- Tiny **convex mirrors** embedded in plaster.
- Create:
  - Shimmering surfaces
  - Reflection of light

👉 Effect:

- A dazzling play of light → gives a **celestial (heavenly) feeling**

2. Fresco Paintings

- Painted on:
  - Wet plaster
  - Dry plaster

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🔹 **Colours:**

- Natural pigments used.

3. Themes of Murals

- Floral vines
- Lotus patterns
- Scrolling foliage
- Court scenes
- Symbolic motifs

👉 These themes represent:

- Nature
- Royal life
- Spiritual symbolism

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4. Overall Effect

- Combination of:
  - Light
  - Colour
  - Reflection

👉 Creates:

- Luxury
- Beauty
- Divine atmosphere

🕌 4. Wazir Khan Mosque (Masterpiece of Decoration)

➤ Wazir Khan Mosque

- Built during reign of Shah Jahan
- One of the **most richly decorated mosques in South Asia**

🔹 Key Features

1. Kashikari Technique (Tile Work)

- Use of:
  - Glazed coloured tiles
- Arranged into:
  - Complex patterns

👉 Tiles fixed on:

- Walls
- Arches
- Domes

2. Colour Palette

- Deep cobalt blue → sky/heavens
- Turquoise → spirituality & protection
- White → purity
- Earth tones → balance

👉 Colours have **symbolic meanings**.

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3. Murals & Calligraphy

- Combination of:
  - Quranic calligraphy
  - Floral designs
  - Geometric patterns

👉 Often placed within:

- Arches
- Domes
- Spandrels

4. Spiritual Function

- Murals guide viewer's gaze:
  - Upwards → towards divine

👉 Art = **Decoration + Spiritual experience**

🎨 5. Stylistic Features of Murals in Lahore

① Floral Arabesques

- Flowing plant designs:
  - Vines
  - Leaves
  - Flowers

👉 Meaning:

- Growth
- Beauty
- Continuity of life

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② Geometric Designs

Features:

- Based on **mathematical precision**
- Repeating patterns

👉 Symbolism:

- Infinity of God
- Cosmic harmony

👉 Important:

- Islamic art avoids human figures → uses geometry

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③ Persian-Inspired Colour Palette

- Mughal murals strongly influenced by Persian art.

Common Colours:

- Deep blue → heaven
- Turquoise → spirituality
- Gold → royalty & divinity

---

④ Naturalistic Detailing (Very Important)

- Mughal murals introduced **realism**.

Features:

- Observation of:
  - Nature
    - Plants
    - Animals

👉 Difference:

- Earlier Islamic art → more abstract
- Mughal art → more realistic

🖼️ 6. Murals vs Miniatures (Conceptual Understanding)

➤ Murals

- Large-scale
- On walls
- Part of architecture

➤ Miniatures

- Small paintings
- Done on paper
- Detailed and portable

👉 Both reflect:

- Mughal artistic excellence

🌍 7. Other Centres in Punjab Plains

- Amritsar
- Patiala

👉 These also developed:

- Wall paintings
- Decorative traditions

FINAL CONCLUSION

- Murals of Punjab plains, especially Lahore, represent:
  - A **high point of Mughal artistic achievement**
- They show:
  - Fusion of Persian, Central Asian & Indian styles
  - Use of colour, geometry, and natural forms

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- Murals were not just decoration but:
    - Symbol of power
    - Expression of spirituality
    - Representation of cultural identity

👉 Thus, mural art in Punjab reflects a **perfect blend of architecture, painting, and symbolism**.

📅 *25 March 2026 – Subject: Art & Architecture of India*

🎓 *Lecture by Miss Arvinder Daisy*

🎨 Miniature Paintings of Lahore (Mughal Period)

🧭 1. Introduction

- **Miniature painting** is a **refined and highly detailed art form**.
- It flourished greatly in Lahore under Mughal patronage.

👉 These paintings were:

- Small in size
- Very detailed
- Rich in colour and design

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🏛️ 2. Mughal Miniature Tradition

- Mughal miniature painting developed as a **court art**.
- It combined:
  - Persian techniques
  - Indian themes
  - Central Asian influences

👉 Result:

- A **unique Indo-Persian painting style**

🏢 3. Development of Ateliers (Royal Workshops)

➤ What are Ateliers?

- **Ateliers** = Royal workshops where paintings were created.

➤ Establishment of Workshops

- System was developed by Akbar.
- Workshops were set up in:
  - Lahore
  - Agra
  - Fatehpur Sikri

➤ Structure of Ateliers

- Hundreds of artists worked together:
  - Painters
  - Calligraphers
  - Designers

➤ Collaborative Working System

Painting was done in stages:

1. One artist → draws outline
2. Second artist → fills colours
3. Master artist → adds final details

👉 This system ensured:

- High quality
- Uniform style
- Innovation

🎭 4. Persian Influence on Mughal Miniatures

➤ Historical Background

- Humayun, during exile in Persia, brought Persian artists to India.

Important Artists:

- Mir Sayyid Ali
- Abd al-Samad

➤ Features of Persian Influence

- Fine detailing
- Delicate brushwork
- Bright colours:
  - Red
  - Green
  - Blue
  - Gold
- Flat backgrounds
- Stylized human figures

👉 These became the base of Mughal miniature style.

👑 5. Patronage under Mughal Emperors

➤ ① Patronage of Akbar

Key Contributions:

- Encouraged large-scale painting projects
- Promoted **illustrated manuscripts**

Examples:

- *Akbarnama*
- *Hamzanama*
- Indian texts:
  - *Ramayana*
  - *Mahabharata*

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Themes introduced:

- Daily life
- Battles
- Court scenes

👉 Important shift: ➡️ From purely Persian → to Indian themes

➤ ② Patronage of Jahangir

Golden Age of Miniature Painting

Under Jahangir, painting reached its **highest level**.

Major Developments:

1. Realistic Portraiture

- Accurate facial features
- Individual identity clearly shown

2. Detailed Nature Study

- Birds
- Flowers
- Animals
- Trees

👉 Based on close observation

3. Use of Shading & Perspective

- Added depth and realism

4. Personal Interest of Jahangir

- Jahangir himself loved painting
- Encouraged:
  - Portrait realism
  - Scientific observation of nature

🎨 6. Themes of Mughal Miniature Paintings

Main Subjects:

① Royal Portraits

- Kings, nobles, court officials

② Court Scenes

- Royal gatherings
- Ceremonies

③ Battle & Hunting Scenes

- Wars
- Hunting expeditions

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④ Nature Study

- Birds
- Flowers
- Trees

👉 Shows scientific observation

🖌️ 7. Artistic Features (Detailed)

---

① Fine Brushwork & Intricate Detailing

- Very thin brushes used
- Often made from animal hair

👉 Allowed:

- Painting of:
  - Hair strands

- Textile patterns
- Facial expressions

② Use of Vibrant Colours & Gold

- Bright colours used for richness
- Gold used for:
  - Royal effect
  - Decoration

③ Emphasis on Realism

- Especially in Jahangir period
- Natural appearance of figures

④ Delicate Expression & Composition

- Balanced and refined designs
- Emotional expressions shown clearly

8. Notable Developments

① Naturalism

- Realistic depiction of nature
- Based on observation (almost scientific)

② Influence of European Art

- Introduction of:
  - Perspective
  - Shading
- Contact with European traders & missionaries

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9. Famous Artists of the Period

➤ Ustad Mansur

- Famous for:
  - Nature study
  - Detailed paintings of birds & animals

➤ Abu al-Hasan

- Known for:
  - Portrait painting
  - Court scenes

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CONCLUSION

- Miniature paintings of Lahore represent:
  - A **highly refined Mughal art form**
- They combine:
  - Persian techniques
  - Indian themes
  - Realistic observation
- Developed through:
  - Royal patronage
  - Atelier system
  - Skilled artists

👉 Therefore, Mughal miniature painting is a **perfect blend of technique, creativity, and cultural synthesis**.

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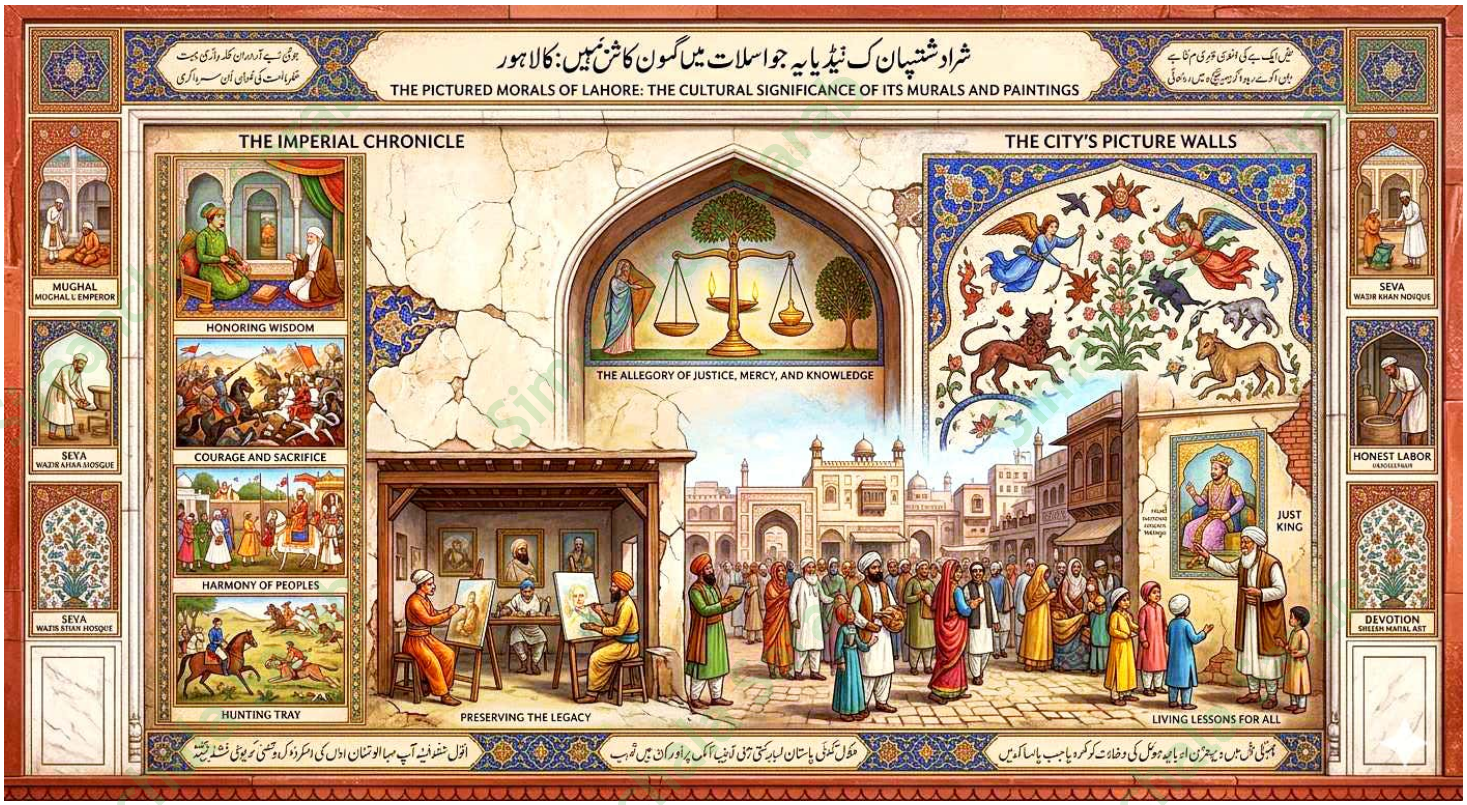
شرادشتپیان ک نیڈیایہ جواسلات میں گون کاشن ہمیں: کالاہور
THE PICTURED MORALS OF LAHORE: THE CULTURAL significance OF ITS MURALS AND PAINTINGS
THE IMPERIAL CHRONICLE
THE CITY'S PICTURE WALLS
MUGHAL
MOGHAL L EMPEROR
HONORING WISDOM
COURAGE AND SACRIFICE
HARMONY OF PEOPLES
HUNTING TRAY
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WAZIR KHAN MOSQUE
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THE ALLEGORY OF JUSTICE, MERCY, AND KNOWLEDGE
PRESERVING THE LEGACY
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SEVA
WAZIR KHAN MOSQUE
HONEST LABOR
DEVOTION
SHEESH MAHAL AST

📅 *31 March 2026 – Lecture by Miss Arvinder Daisy*

Cultural Significance of Murals & Miniature Paintings of Lahore

1. Introduction

- Murals and miniature paintings of Lahore are:
  - Not just artistic masterpieces
  - But also **valuable cultural and historical documents**

They help us understand:

- Society
- Culture
- Religion

- Politics of that time

🌍 2. Reflection of Cosmopolitan Culture of Lahore

- Lahore was a **cosmopolitan city** (multi-cultural centre).

🔍 What does this mean?

- People from different:
  - Regions
  - Religions
  - Cultures

lived together.

👉 Murals & miniatures reflect:

- Diversity
- Cultural interaction
- Harmony

🔄 3. Synthesis of Traditions

- These artworks show a **fusion of multiple traditions**:

Included influences:

- Persian
- Indian
- Sikh

👉 Result:

- A **unique artistic identity** of Punjab

👑 4. Insight into Court Life

- Paintings give detailed information about:
  - Royal lifestyle
  - Court ceremonies
  - Administrative practices

👉 Example:

- Royal gatherings
- Kings sitting in darbar

🛕 5. Understanding Religious Beliefs

- Paintings reflect:
  - Spiritual ideas
  - Religious practices

👉 Include:

- Islamic themes (in Mughal art)
- Sikh themes (in later paintings)
- Hindu mythological elements

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👫 6. Depiction of Social Customs

- Paintings show **daily life and traditions**.

Examples:

- Festivals
- Marriage ceremonies
- Dress (fashion)
- Celebrations

👉 Importance:

- Provide a **clear picture of lifestyle, values, and customs** of people

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📚 7. Important Source for Historical Study

- Murals & miniatures are **primary historical sources**.

👉 They help us understand:

- Political events
- Cultural practices
- Economic conditions

👉 Especially useful where written records are limited.

⚠️ 8. Decline of Murals & Miniatures

➤ After Fall of Mughal Empire

- Patronage decreased → decline started

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➤ Reasons for Decline:

1. Invasions

- Buildings and artworks damaged

2. Neglect

- Lack of maintenance

3. Changing Political Priorities

- During colonial rule:
    - Less importance given to traditional art

🛠️ 9. Preservation & Conservation Efforts

➤ Growing Awareness (Modern Time)

- Efforts to preserve heritage have increased.

➤ Example:

- Restoration work at Lahore Fort

➤ Methods of Conservation:

1. Restoration of Damaged Murals

- Repairing broken or faded paintings

2. Scientific Cleaning Techniques

- Removing dirt without damaging artwork

3. Protection from Environmental Damage

- Preventing:
  - Moisture
  - Pollution
  - Weather effects

➤ Role of Organizations:

- UNESCO
- National heritage bodies

👉 Work on:

- Conservation projects
- Awareness

🎨 10. Revival of Miniature Painting

➤ Modern Revival Efforts:

1. Art Schools & Institutions

- Teaching traditional techniques

2. Training Programs

- Young artists are trained

3. Contemporary Adaptation

- Artists use:
  - Traditional style
  - Modern themes

👉 Keeps the tradition alive

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🖌️ 11. Murals of Amritsar

➤ Amritsar Murals

- Especially developed during the **Sikh period**
- Found in:
  - Gurudwaras
  - Havelis
  - Historical buildings

🌟 Key Features

① Religious Themes

- Main focus on Sikh religion

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② Depiction of Sikh Gurus

Examples:

- Guru Nanak Dev:
  - Teaching:
    - Equality
    - Truth
    - Devotion
  - Showing his **Udasis (travels)**

- Guru Gobind Singh:
  - Shown as:
    - Warrior
    - Leader
  - Symbolizes:
    - Courage
    - Sacrifice

③ Representation of Sikh History

- Events like:
  - Formation of Khalsa
  - Battles
  - Acts of bravery

④ Inclusion of Hindu Mythological Themes

Examples:

- Rama:
  - Exile
  - Victory over Ravana
- Krishna:
  - Playful acts
  - Divine stories

👉 Shows cultural integration

⑤ Spiritual & Devotional Purpose

- Paintings aim to:
  - Inspire faith
  - Teach moral values

👉 Create:

- Sacred atmosphere in:
  - Gurudwaras
  - Temples
  - Havelis

---

⑥ Didactic (Teaching) & Narrative Function

- Paintings act as:
  - Visual stories
  - Teaching tools

👉 Useful for:

- Educating people about religion

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🎨 12. Artistic Features of Amritsar Murals

① Use of Bright Colours

- Colours used:
  - Green
  - Red
  - Blue
  - Gold

👉 Features:

- Eye-catching
- Emotionally expressive

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② Natural Pigments

- Made from:
  - Stones
  - Herbs
  - Earth

👉 Safe and long-lasting

---

③ Bold & Deep Tones

- Used for:
  - Strong visual impact
  - Clear storytelling

---

④ Symbolic & Spiritual Meaning

- Colours and designs carry meaning:
  - Spiritual ideas
  - Emotional depth

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🧱 13. Fresco Technique

➤ What is Fresco?

- Painting done on:
  - Wet plaster

➤ Process:

1. Wet plaster applied on wall
2. Colours added before drying
3. Colours become part of wall

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➤ Advantages:

1. Durability

- Long-lasting

2. Longevity

- Survives for centuries

3. High Skill Required

- Needs:
  - Precision
  - Speed

👉 Shows:

- High level of craftsmanship

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FINAL CONCLUSION

- Murals & miniature paintings of Lahore and Amritsar are:
  - Not just art
  - But **important cultural records**
- They reflect:
  - Cosmopolitan culture
  - Religious beliefs
  - Social life
  - Political history
- Despite decline, modern efforts are preserving and reviving them.

👉 Therefore, they represent a **rich artistic heritage of Punjab combining beauty, history, and spirituality**.

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📅 *2 April 2026 – Lecture by Miss Arvinder Daisy*

🎨 Decorative Floral & Geometric Patterns (Amritsar Murals)

🧭 1. Introduction

- The use of **floral and geometric patterns** is a **prominent feature** of murals in Amritsar.
- These decorative elements:
  - Add **beauty, elegance, and refinement**
  - Enhance the **overall composition of murals**

👉 These designs are not only decorative but also:

- Reflect **older artistic traditions**
- Show continuity from **Persian and Mughal art styles**

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🌸 2. Floral Patterns (Detailed Explanation)

➤ Extensive Use of Floral Motifs

- Murals include:
  - Flowers
  - Creepers (climbing plants)
  - Leaves and vines

➤ Artistic Role

- Fill empty spaces in walls and ceilings
- Create a sense of:
  - Movement
  - Softness
  - Natural beauty

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➤ Symbolic Meaning

- Floral designs represent:
  - Growth
  - Life
  - Harmony
  - Beauty of nature

👉 They create a **peaceful and spiritually uplifting atmosphere**

🔷 3. Geometric Patterns (Detailed Explanation)

➤ Nature of Designs

- Based on:
  - Mathematical precision
  - Repetition of shapes

➤ Types of Shapes Used

- Circles
- Squares
- Stars
- Interlocking patterns

➤ Symbolic Meaning

- Represent:
  - Order
  - Symmetry
  - Perfection
  - Infinite nature of the universe

👉 Important in Islamic art where:

- Human figures are often limited
- Geometry expresses divine order

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✨ 4. Enhancement of Ornamental Beauty

- Floral + geometric patterns together:
  - Increase richness of decoration
  - Make murals visually attractive

👉 They create:

- Balance between:
  - Nature (floral)
  - Order (geometry)

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🏛️ 5. Influence of Mughal & Persian Art

➤ Strong Artistic Influence

- Amritsar murals clearly show influence of:
  - Persian art
  - Mughal art

➤ Blend of Styles

1. Persian Elegance

- Graceful composition
- Delicate designs
- Decorative richness

2. Mughal Realism

- More natural and realistic figures
- Attention to:
  - Details
  - Proportion

👉 Result:

- A **unique blended style** combining:
  - Elegance + Realism

🎭 6. Features of Mughal Influence

- Realistic depiction of figures
- Detailed costumes and ornaments
- Refined facial features
- Graceful posture and body language

👉 Shows:

- High level of artistic skill

🌍 7. Cultural Synthesis

- Murals combine:
  - Persian elements
  - Mughal styles
  - Local Punjabi traditions

👉 This creates:

- A **distinct regional artistic identity**

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🎨 8. Main Themes in Amritsar Murals

① Daily Life Representation

- Scenes of:
  - Common people
  - Everyday activities

② Court Scenes

- Royal gatherings
- Kings and nobles

③ Festivals & Celebrations

- Religious festivals
- Public celebrations

④ Marriage & Social Customs

- Wedding ceremonies
- Traditions and rituals

👉 Importance:

- Provides **historical and cultural insight** into society

👤 9. Stylized Figures & Expression

➤ Nature of Human Figures

- Figures are:
  - Stylized (not fully realistic)
  - More expressive than accurate

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➤ Focus

- Expression
- Storytelling
- Emotional impact

👉 Less focus on:

- Exact physical accuracy

🏛️ 10. Architectural Integration

- Murals are closely connected with architecture.

👉 They:

- Decorate walls, ceilings, and domes
- Enhance:
  - Beauty of buildings
  - Spiritual atmosphere

🖌️ 11. Miniature Paintings in Amritsar

➤ Development Period

- Mainly developed during:
  - Late Mughal period
  - Sikh period (18th–19th century)

➤ Nature of Miniatures

- Small in size
- Highly detailed
- Fine and delicate execution

➤ Artistic Influence

- Blend of:
  - Mughal
  - Persian
  - Punjabi traditions

🎭 12. Themes of Miniature Paintings

① Sikh Religious Themes

- Depiction of Sikh Gurus

② Hindu Themes

- Stories from:
  - Ramayana
  - Krishna’s life

---

③ Court Scenes

- Royal life and activities

🖌️ 13. Style & Techniques

① Use of Fine Brushes

- Very thin brushes used
- Allows detailed work

② Use of Colours

- Bright and vibrant colours

③ Mughal & Persian Influence

- Seen in:
  - Design
  - Composition

④ Naturalistic Figures

- More realistic representation
- Especially in court scenes

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⑤ Decorative Elements & Borders

- Borders decorated with:
  - Floral patterns
  - Geometric designs

📚 14. Cultural & Historical Significance of Miniatures

➤ Visual Record of History

- Show:
  - Sikh history
  - Cultural practices

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➤ Source for Study

- Help understand:
  - Dress
  - Costumes
  - Traditions

➤ Reflection of Harmony

- Show:
  - Religious harmony
  - Cultural synthesis

👉 Important for understanding:

- Artistic heritage of Punjab

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FINAL CONCLUSION

- Floral and geometric patterns in Amritsar murals:
  - Enhance beauty
  - Carry symbolic meaning
- Murals and miniature paintings together:
  - Reflect a blend of Persian, Mughal, and Punjabi traditions
  - Provide insight into social, cultural, and religious life

👉 Therefore, they are not just decoration but:

- **Important cultural documents and artistic achievements of Punjab**

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📅 *6 April 2026 – Art & Architecture–I*

🎓 *Lecture by Miss Arvinder Daisy*

🎨 Murals & Miniature Paintings of Patiala

🧭 1. Introduction

- Patiala was an important princely state of Punjab.
- It was ruled by the **Phulkian Dynasty**.

👉 During the **18th–19th century**, Patiala became a **major centre of art and culture**.

➤ Role of Rulers

- Art flourished under rulers like:
  - Maharaja Karam Singh

- Maharaja Narinder Singh

👉 These rulers:

- Patronized artists
- Encouraged painting and architecture

➤ Development of Style

- Patiala developed a **unique style of murals and miniature paintings**.

👉 Influences:

- Mughal
- Rajput
- Sikh

👉 Result:

- A **distinct regional artistic identity**

🖌️ 2. Features of Murals of Patiala

① Religious Themes

- Murals commonly depict:

🔹 Hindu Epics:

- Ramayana
- Mahabharata

🔹 Krishna Leela:

- Stories of Krishna

🔹 Sikh Themes:

- Life events of Sikh Gurus

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👉 Importance:

- Shows **strong religious influence**
- Reflects spiritual beliefs of society

② Court & Royal Life

- Murals show:
  - Royal court scenes
  - Hunting expeditions
  - Processions of Maharajas

👉 These paintings highlight:

- Luxury
- Power
- Royal lifestyle

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③ Use of Bright Colours

- Colours used:
  - Red
  - Blue
  - Green
  - Gold

👉 Made from:

- Natural pigments

👉 Advantages:

- Long-lasting
- Visually attractive

---

④ Mughal & Rajput Influence

- Mughal influence:
  - Fine detailing
  - Precision

- Rajput influence:
  - Bold composition
  - Strong colours

👉 Result:

- A **fusion style with unique artistic identity**

⑤ Depiction of Daily Life

- Scenes include:
  - Festivals
  - Marriages
  - Village activities

👉 Importance:

- Provides insight into:
  - Social life
  - Cultural practices

⑥ Architectural Decoration

- Murals painted on:
  - Walls
  - Ceilings
  - Arches
  - Palaces

👉 Example:

- Sheesh Mahal (mirror palace)

👉 Function:

- Enhance beauty of buildings
- Create grand visual effect

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🖼️ 3. Miniature Paintings of Patiala

① Courtly & Royal Themes

- Focus on:
  - Kings
  - Nobles
  - Court life

② Portrait Paintings

- Detailed portraits of:
  - Maharajas
  - Royal personalities

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③ Religious & Literary Themes

- Stories from:
  - Religious texts
  - Literature

👉 Shows:

- Blend of devotion and storytelling

④ Use of Rich & Vibrant Colours

- Red, blue, green, gold
- Similar to mural colours

⑤ Fine Detailing & Ornamentation

- Intricate designs
- Detailed clothing and jewellery

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⑥ Influence of Mughal & Rajput Styles

- Mughal → realism & detail
- Rajput → boldness & composition

⑦ Depiction of Nature & Background

- Includes:
  - Trees
  - Gardens
  - Landscapes

👉 Adds depth and beauty

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🌟 4. Significance of Patiala Murals & Miniatures

① Reflection of Cultural Heritage

- Represent rich artistic tradition of Punjab

② Insight into Royal Life

- Show:
  - Lifestyle
  - Traditions
  - Court culture

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③ Blend of Artistic Traditions

- Combination of:
  - Mughal
  - Rajput
  - Sikh

④ Historical Source

- Help in studying:
  - History
  - Culture
  - Society

⑤ Tourism & Heritage Value

- Important for:
  - Tourism
  - Cultural identity of Patiala

FINAL CONCLUSION

- Murals and miniature paintings of Patiala represent:
  - A **unique blend of artistic traditions**
- They reflect:
  - Religious beliefs
  - Royal life
  - Social customs

👉 Therefore, they are:

- Not only artistic works
- But also **important historical and cultural documents of Punjab**

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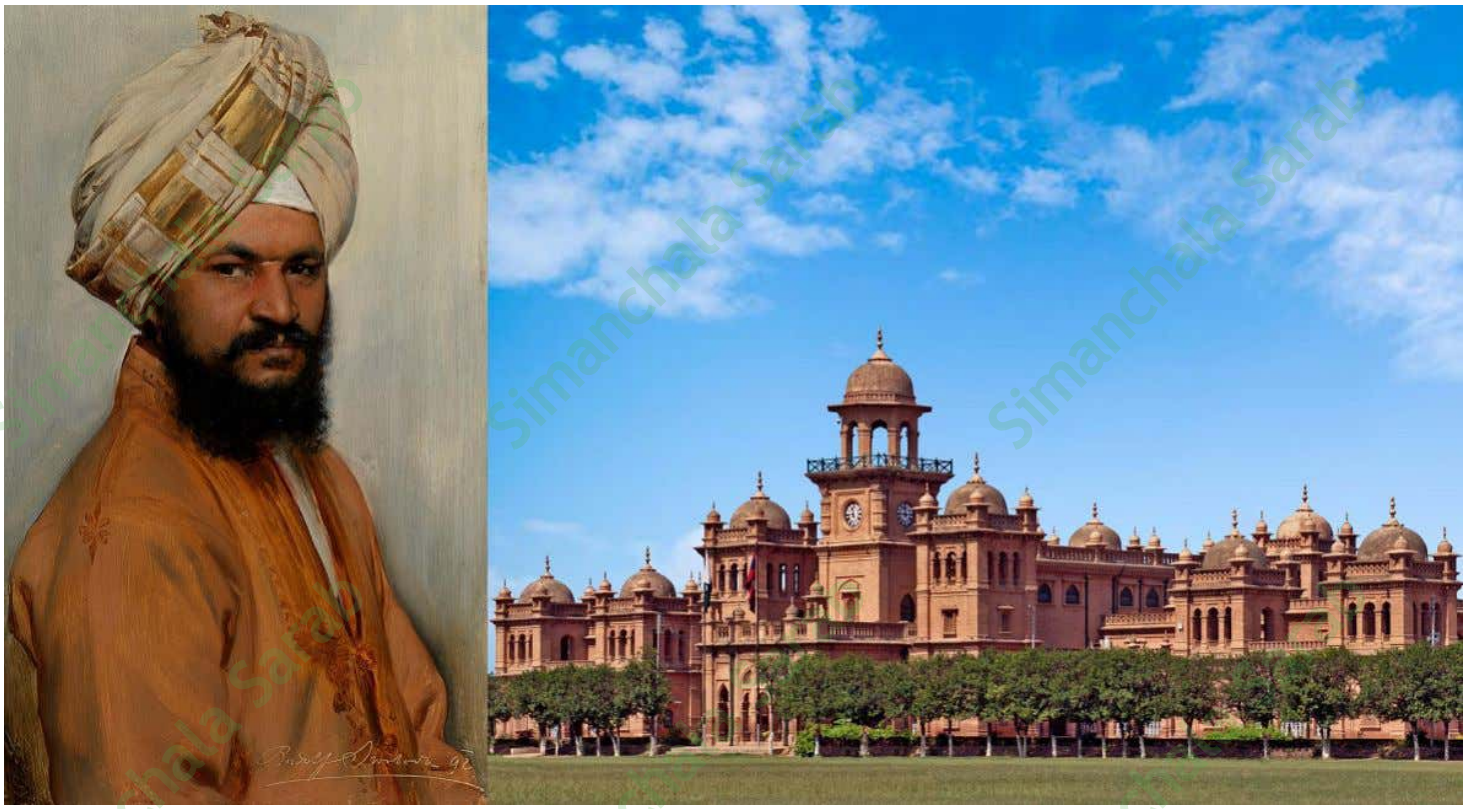

📅 *7 April 2026 – Lecture by Miss Arvinder Daisy*

🎨 Sikh Paintings & Bhai Ram Singh

👤 1. Introduction to Bhai Ram Singh (1858–1916)

- Bhai Ram Singh was a:
  - Renowned **architect**
  - **Designer**
  - **Artist** of Punjab during the **British period**

➤ Birth & Background

- Born in **Punjab (now in Pakistan region)**

➤ Education & Training

- Trained at:
  - Mayo School of Arts (now National College of Arts)

➤ Professional Association

- Closely associated with:
  - Sir Ganga Ram
  - British architects

👉 Played a **major role in shaping Indo-Saracenic architecture in North India**

🏛️ 2. Indo-Saracenic Style (Concept)

- A fusion style combining:
  - Indian

- Mughal
- Rajput
- European elements

👉 Bhai Ram Singh was a **pioneer of this style**

🎨 3. Features of Bhai Ram Singh's Art & Paintings

① Use of Bright Colours & Intricate Patterns

- Colours used:
  - Red
  - Green
  - Blue
  - Gold

👉 Features:

- Backgrounds filled with:
  - Floral motifs
  - Geometric patterns

👉 Effect:

- Creates:
  - Richness
  - Elegance
  - Decorative beauty

② Fine Ornamentation & Detailing

- Detailed depiction of:
  - Clothes
  - Turbans
  - Royal settings

👉 Jewellery, weapons, and garments:

Simanchala Sarab

- Painted with **minute precision**

👉 Shows:

- Luxury
- Royal lifestyle

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③ Realistic Facial Expressions

- One of the most striking features.

🔍 Characteristics:

- Natural-looking faces
- Emotional expressions such as:
  - Calmness
  - Dignity
  - Devotion
  - Authority

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👉 Special attention to:

- Eyes
- Beard
- Facial lines
- Posture

👉 Result:

- Lifelike quality
- High craftsmanship

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④ Influence of Mughal & Rajput Styles

Mughal Influence:

- Fine detailing
- Naturalism
- Realistic portraits
- Court scenes

Rajput Influence:

- Bright bold colours
- Strong composition

👉 Combined into:

- Indo-Saracenic artistic style

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⑤ Decorative & Symbolic Elements

- Use of:
  - Floral designs
  - Geometric patterns

👉 Purpose:

- Decorative beauty
- Symbolic meaning

⑥ Emotional & Spiritual Expression

- Paintings reflect:
  - Spiritual devotion
  - Inner emotions

🏗️ 4. Architectural Contributions of Bhai Ram Singh

➤ Key Features of His Buildings

① Grand Domes & Arches

- Inspired by Mughal architecture

② Decorative Balconies (Jharokhas)

- Inspired by Rajput style

③ Use of Red Sandstone

- Strong and visually impressive

④ Symmetrical & Majestic Layout

- Balanced design
- Royal appearance

⑤ Palace-like Structure

- Buildings look like:
  - Forts
  - Palaces

⑥ Rich Ornamentation & Carving

- Highly decorated surfaces

⑦ Blend of Styles

- Indian + Mughal + Rajput + Sikh

🏛️ 5. Major Works

① Khalsa College Amritsar

- Best example of Indo-Saracenic architecture

Features:

- Grand domes
- Arches
- Decorative balconies
- Symmetrical design

👉 Considered one of the **most beautiful educational buildings**

② Government Museum Lahore

- Indo-Saracenic style

③ Aitchison College Lahore

④ National College of Arts Lahore

⑤ University of the Punjab

🖼️ 6. Themes in His Paintings

① Portraits

- Example:
  - Maharaja Ranjit Singh

② Court Scenes

- Royal life and administration

③ Sikh Religious Themes

- Paintings of Sikh Gurus

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④ Natural & Social Life Scenes

- Daily life
- Cultural activities

⑤ Illustrated Manuscripts

- Decorative book illustrations

🌟 7. Significance / Importance

① Pioneer of Indo-Saracenic Architecture

- Combined:
  - Mughal
  - Indian
  - Rajput styles

② Preservation of Indian Art Traditions

- Maintained traditional styles during British rule

③ Role in Art Education

- Associated with Mayo School of Arts
- Promoted art learning

④ Cultural Representation

- His work reflects:
  - Punjabi culture
  - Sikh identity

⑤ Lasting Legacy

- His buildings and paintings are:

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FINAL CONCLUSION

- Bhai Ram Singh was a:
  - Key figure in **Punjab's art and architecture during British period**
- His work shows:
  - Blend of Mughal, Rajput, Indian, and European styles
  - High level of craftsmanship and creativity

👉 Therefore, he played a crucial role in:

- Shaping modern Indian architecture
- Preserving traditional artistic heritage

Simanchala Sarab

Simanchala Sarab
11-may-2026

END SEMESTER EXAMINATION-2026

B. A B. Ed (ITEP) Semester VI

(Batch 2023-27)

Course Title: Art & Architecture of India (1556-1849)

Course Code: EDL 1344

Time Allowed: 3 Hr. **Max. Marks: 70**

Instructions:

- Question paper consists of 8 questions.
- Attempt any **five** questions in all, selecting at least **one** question from each section. The **fifth** question may be attempted from any section.
- Each question carries **14** marks.

Section A

1. Discuss the main features of Mughal Architecture.

2. Analyse the architectural features of tombs,mosques,forts and palaces constructed during the Mughal era.

Section B

3. Evaluate the development of Mughal painting under the reign of Akbar.

4. Describe the importance of Sufi architecture with reference to the tomb of Nizamuddin Auliya in Delhi.

Section C

5. Trace the development of Sikh architecture in Punjab.

6. Discuss the introduction and development of city planning during the Guru period.

Section D

7. Discuss the features of murals and miniature paintings of Lahore.

8. Write a detailed note on Sikh painting with special reference to Bhai Ram Singh.

GURU NANAK DEV UNIVERSITY
Amritsar, Punjab (INDIA)

Hall Ticket (Roll No. Slip) (Provisional)

B.A. B.Ed. (Integrated Teacher Education Programme)-Secondary Stage, Semester-VI, May-2026 (Full Subjects)

University Roll No.	17462361447
Student ID	2023010165638
Candidate Name	SIMANCHALA SARAB
Father's Name	A SIBAPRASAD SARAB
Mother's Name	PRATIMA SARAB
Gender	M
Registration No.	2023.E /A.73
Department Name	DEPARTMENT OF EDUCATION, GURU NANAK DEV UNIVERSITY, AMRITSAR

Head of Department

Head
Department of Education
Guru Nanak Dev University
Amritsar

Simanchala Sarab
Signature of Candidate

Subjects Opted: EDL1246 - HISTORY (MAJOR):HISTORY OF THE PUNJAB 1799-1966), EDL1247 - HISTORY (MAJOR): THE NATIONAL MOVEMENT (A.D.1920-1947), EDL1345 - HISTORY (MAJOR): ARCHIVES AND MUSEUMS, EDL1346 - HISTORY (MAJOR): CONTEMPORARY INDIA (A.D 1947-2011), EDL1343 - HISTORY (MAJOR): LITERATURE OF INDIA (UP TO 1000 C.E.), EDL1344 - HISTORY (MAJOR): ART AND ARCHITECTURE OF INDIA (1556-1849), EDL1259 - PEDAGOGY OF HISTORY-IV, EDL1261 - PEDAGOGY OF POLITICAL SCIENCE-IV,

Note: Student will not be allowed to enter examination hall without Roll No. Slip.